DOCUMENT RESUME

ED 049 844 RC 005 137

TITLE	Teacher-Aide Guide for Navajo Area.
INSTITUTION	Dzilth-Na-O-Dith-Hle Boarding School, Bloomfield, N. Mex.
SPONS AGENCY	Bureau of Indian Affairs (Dept. of Interior), Window Rock, Ariz.
PUB DATE	12 Jun 70
NOTE	219p.; Report on Teacher-Aide Workshop, Dzilth-Na-O-Dith-Hle Boarding School, Bloomfield, New Mexico, June 8-12, 1970
EDRS PRICE	EDRS Price MF-$0.65 HC-$9.87
DESCRIPTORS	*American Indians, *Bilingual Teacher Aides, *Boarding Schools, Childrens Games, Creative Activities, Effective Teaching, Elementary Grades, English (Second Language), Handicratts, *Learning Activities, Program Guides, Self Concept, Story Reading, Teacher Role, *Teacher Workshops
IDENTIFIERS	*Navajo Indians

ABSTRACT

Results of a 1970 teacher and Navajo aide workshop, sponsored by the Navajo Area Division of Education, are compiled in this guide developed particularly for use by those who work with Indian students. Workshop curriculum content and objectives are provided, as well as a section on role identificatcn for teacher/aide teams; checklists ccncerning self-evaluation for teachers and aides; discussion on effectiveness of teacher and aide in terms of such factors as rapport, liaison, and culture; information on development of a constructive self-image in children; fingerplays, songs, and games for teaching English as a second language (ESL); use and development of arts and crafts; recommended games and activities; 4 original stcries rewritten to teach reading using ESL structures without context; and a child's ccokbook for vegetables, fruits, and sweet foods. In addition, participant evaluation of workshop activities is presented in tabular form. (AN)

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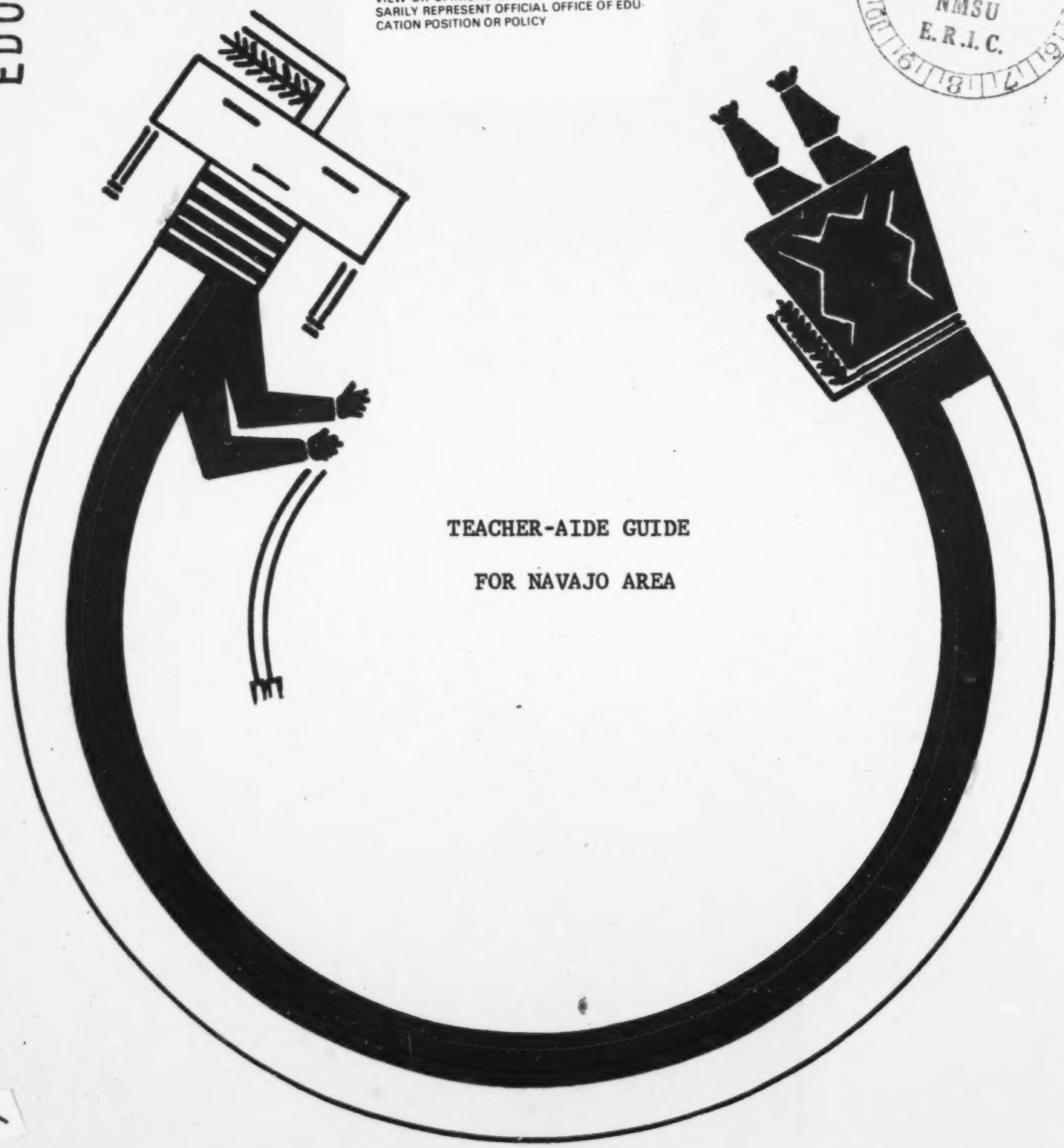

TEACHER-AIDE GUIDE

FOR NAVAJO AREA

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TEACHER-AIDE WORKSHOP

DZILTH-NA-O-DITH-HLE BOARDING SCHOOL

JUNE 8-12, 1970

HOSTED BY:

MR. DWANE ROBINSON
ACTING PRINCIPAL

AND

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INTRODUCTION

The employment of Navajo People to serve as teacher aides is bridging the gap between two distinctly different languages and cultures, that of the pupils versus that of the teachers. The teachers are predominantly middle class Anglos who have had little or no contact with Navajos or their culture. Ethnocentrically steeped in their own way of life they tend to interpret the behavior of their students through the cultural screen of their own value system. Conversely, the children are confused by the presence of conflicting standards and their limited understanding of the English language. This confusion adds to the difficulty of adjusting to the strangeness of school and dormitory living.

Being familiar with the languages and customs of both cultures, the aide can serve as interpreter between the pupils and their teachers. The aide is also able to explain the program of the school to the parents, the school board and the community.

The presence of the aide is a link to the child's own background; it provides a sense of security and enhances his self-image. To the aide, the opportunity for useful employment in the service of his people provides an incentive to increase his own competence and further his education.

A series of worksnops was sponsored by the Navajo Area Division of Education to assure the successful functioning of the teacher-aide teams. Planning, demonstrating, performing routine tasks, attending classes and preparing projects were but a few ways in which the team approach was encouraged.

This booklet represents the thinking of those who participated in the Teacher-Aide Workshop conducted at Dzilth-Na-O-Dith-Hle in June, 1970. It is compiled with the hope that other teachers and aides might benefit from the contents.

Louise S. Bonnell
Director

ACKNOWLEDGMENTS

This compilation is the result of the concerted efforts of all those who attended and participated in the Teacher-Aide Workshop held at Dzilth-Na-O-Dith-Hle Boarding School June 8-12, 1970. The workshop was a sharing situation with participants serving both as teachers and students. The list of participants is included.

Special appreciation is extended to the following non-participants who served as staff members:

Mr. Walter Bryant
Mrs. Frances Bryant
Miss Joan Reed
Mr. Charles Ladley
Mrs. Betty Becenti
Mrs. Kathryn Arviso
Mr. Harry Roanhorse
Mr. Allen Ross
Mrs. Winema Amauty
Mr. Douglas Smith
Mr. Colin Bibler
Dr. Gina P. Harvey

Recognition is also extended to the exceptional group of speakers who shared their experiences and expertise with the group.

Mrs. Faralie Spell
Mr. Abraham Tucker
Dr. Wharton Allen
Mr. Lowell Findley

To the typists:

Mrs. Shirley Garcia
Mrs. Eleanor Hubbell
Mrs. Kathy Macias

A special thanks is extended to Mrs. Eleanor Hubbell for typing, preparing the manuscript for printing and for collating the booklet for distribution. Without her perseverance and determination, this publication could not have been prepared. To all, the Division of Education says a most humble thanks.

Through the combined efforts of all who participated.

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5.	Birch, Dorothy	Crystal
6.	Bitsui, Irma M.	Crystal
7.	Camper, Isabell L.	Greasewood
8.	Charlie, Rita	Toyei
9.	Daw, Helen Kay	Wide Ruins
10.	Garcia, Genevieve	Greasewood
11.	Grenier, Dianne	Toyei
12.	Jimmie, Marjorie	Greasewood
13.	Kayonnie, Bertha	Toyei
14.	Kegley, Kathy	Greasewood
15.	Roan, Maxine	Greasewood
16.	Rogers, Frances	Toyei
17.	Sanderson, Julia	Chuska
18.	Saxton, Gail	Kinlichee
19.	Smith, Ramona	Chuska
20.	Stahl, Rita LaNell	Pine Springs
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6.	Carnall, Pearl E.	Sanostee
7.	Canady, Millicent	Teecnospos
8.	Clah, Katherine	Teecnospos
9.	Crawford, N. Yvonne	Shiprock
10.	Dodge, Alta	Nenahnezad
11.	Driggers, Wilma	Sanostee
12.	Durant, Alice	Teecnospos
13.	Gallagher, Alberta	Shiprock
14.	Garcia, Irene	Teecnospos
15.	Hathaway, Steve	Toadlena
16.	Kady, Mary K.	Teecnospos
17.	Knutson, Darlene	Sanostee
18.	Newitt, Irene	Shiprock
19.	Nez, Leonard	Toadlena
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23.	Taughleche, Annie D.	Toadlena
24.	Tso, Annie	Shiprock
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26.	Windal, Ada	Nenahnezad
27.	Yazzie, Inez N.	Nenahnezad
28.	Young, Rose	Nenahnezad

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4.	Johnson, Doris W.	Tuba City
5.	Johnson, Gloria Ann	Tuba City
6.	Johnson, Mary Lucy	Dennebito
7.	Jones, Patsy	Tuba City
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9.	Mike, Margaret Sue	Cheechilgeetho
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11.	Roberts, Daisy R.	Tuba City
12.	Secody, Louise	Tuba City
13.	Tucker, Geryl D.	Tuba City
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Teacher-Aide Workshop Curriculum and Objectives

I. Curriculum

The curriculum proposed for the Teacher-Aide Workshop purports (1) to establish an understanding of the relationship of these positions in the total school program, (2) to equip the teachers and aides with a knowledge of the use and care of a variety of classroom hardware, (3) to provide the participants with a repertoire of games, songs, recreational activities and "junk" art and (4) to gain an understanding of behavioral patterns that can be expected of all children of a specific age and maturity.

A. Teaching in a team situation

This subject will be approached in many ways and from all angles. Demonstrations followed by discussions; lectures with role playing or pantomiming; identifying the role of both members of the team, if optimum results are to be accomplished, are but a few techniques that will be used. Writing lesson plans, methods and reasons for grouping, motivation, scheduling will be touched upon during the week.

1. Objectives

a. The teachers and aides will demonstrate better understanding of their roles as a team of teachers--not as a professional and a helper that performs menial tasks but as a team.

b. The group will gain an insight of how a team performs and will demonstrate their acquired information by discussing the pros and cons of the demonstrations and offering new ideas that will be useful in their work.

c. The group will listen to talks or lectures and demonstrate their understanding by pantomiming or role playing situations that were mentioned.

d. Both teachers and aides will demonstrate a knowledge of ways for improving their relationships by planning lesson plans together, discussing various methods or

techniques that will be used, presenting ideas for grouping and scheduling and try out new ways to motivate the students.

2. Schedule

June 8 - Identifying the role of the aide and the teacher
June 9 - Demonstrations and discussions
June 10- Role playing and pantomiming
June 11- Observe a teacher/aide team planning a lesson, etc.
June 12- Evaluation by performing some part of the training.

B. <u>Development and utilization of audio-visual materials and equipment in the classroom</u>

Participants will be trained in the proper use and care of a variety of classroom aids. Practical lab experience will be provided in the creation and production of visual materials for classroom use. Training in manuscript writing will be provided.

1. Objectives

a. The teachers and aides will demonstrate how to operate and care for a variety of equipment.

b. The participants will make a variety of visual material appropriate for use in their classrooms.

c. Within the framework of the total classroom, the teachers and aides will use the acquired knowledge to improve the appearance of the classroom and to create a stimulating learning environment through the use of these displays and exhibits.

2. Schedule

June 8 - The use and care of classroom equipment
June 9 - Application and practical experience with a variety of equipment
June 10- Preparation and use of transparencies and overlays, laminating and picture mounting.
June 11- Manuscript writing
June 12- Review and evaluation

Training in the use and care of equipment such as 16 mm, 8 mm and filmstrip projectors, tape recorders, record players, cassette recorders, duplicating equipment, etc., will be available. Manuscript writing will provide instruction in proper formation of capital and lower case letters.

C. Creative Activities

Participants will use a variety of media in creating art. Emphasis will be placed on the concept of "junk art" and native materials and how they can be used to help the child in his search for knowledge and his freedom of expression.

1. Objectives

   a. The teachers and aides will use a variety of media to create original art.

   b. The participants will design art projects from "junk" or discarded materials.

   c. The participants will share ideas with one another that can be used effectively in their own classrooms.

2. Schedule

   June 8 - Collages, torn paper pictures
   June 9 - Puppets (finger, hand and string)
   June 10- Grasses, seeds, etc.
   June 11- Weaving
   June 12- Chalk and tempra

D. Games and Activities

An introduction to the skills, purposes, and organization of games with practical experience in the selection, instruction and evaluation of games and activities for this age group. Suggested finger plays, songs, and activities useful for relaxation purposes will be offered.

1. Objectives

   a. The teachers and aides will demonstrate their ability to play, teach and direct a variety of games, exercises, rhythms fingerplays and dramatic activities by active participation.

   b. Cultural games and activities will be taught.

2. Schedule

June 8 - Open space activities (races, climbing, skipping, jumping rope, etc.)
June 9 - Singing, moving to rhythm, beat tempo, accent and phrasing, etc.
June 10- Navajo songs and games and dances (shoe game, wolf game and stick game)
June 11- Pretend games for free expression
June 12- Review and evaluation of all previous activities

E. Child Development

Child behavioral patterns can be anticipated at a certain level of maturity according to Gissell. If handled properly the causative aspects must be studied. An attempt will be made to study, analyze and synthesize all of the related aspects of a child of 5 through 7. Role playing films and discussions will be the approaches for examining and coping with such problems.

1. Objectives

a. The participants will be able to identify specific behavioral patterns of children from ages 5-7.

b. Through role playing and discussions, they will identify the causative factors for all behavior.

c. The participants will demonstrate and discuss various teaching techniques that will help in coping with the problems.

2. Schedule

June 8 - Identifying behavior patterns
June 9 - Analysis of causative factors and solutions
June 10- Film and discussion
June 11- Consultant--Dr. Allen
June 12- Teaching to meet the needs of children

Workshop Procedures

Participants will meet in small groups to enable maximum interaction. Teachers and aides will attend all classes as a team. They will plan, schedule, work and play in this same manner in an effort to point out how each can complement the other when working cooperatively. All activities and projects will require the combined efforts of the team.

Basic English and culture can be offered in the evenings if enough people are interested. Films will also be available for viewing at your discretion.

Morning sessions will begin at 8:30 a.m. and will continue until 12 noon. Classes will be resumed at 1 p.m. with dismissal at 4:30 p.m. Half-hour breaks will be scheduled for both sessions daily.

Participants should have a pair of shorts or slacks for the activities classes. We are looking forward to a busy and active week of fun and work!

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WELCOME ADDRESS - TEACHER/AIDE WORKSHOP
Dzilth-Na-O-Dith-Hle Boarding School - Faralie S. Spell

In meeting our commitment to the Navajo people to provide their children with an exemplary program of education, auxiliary personnel are indispensable. The purpose of this workshop is to reinforce this understanding as much as possible. There is need for every teacher here to fully realize the importance of having a Navajo-speaking team member to assist him in developing, extending, and enriching concepts Navajo children need to be acquiring long before they have the capabilities to do so in the English language. There is need for every aide to realize his importance and his responsibilities in bringing such understandings to the children with whom he works. If such is the team approach used in the classroom, it matters not whether initial learning is in Navajo or English, because Navajo in either case is the medium through which meaning is acquired.

There is no question that the introduction of auxiliary personnel into the classroom as a regular part of the educational program can enhance the quality of Navajo education, if those adults are selected on the basis of their concern for children and their potential as supportive personnel rather than on the basis of previous training and if adequate training is provided. Teacher and aide, working as a team, can differentiate the teaching-learning process to far better meet the needs of the individual pupil than can a teacher working alone in the classroom. There can be far more freedom of movement, more small groupings, more independent activities than would ever be feasible for one person often operating under complicated teaching conditions--particularly when communicating is difficult. The aide serves as the communicating link between teacher and pupil and eliminates the communication gap which has existed far too long in many primary classrooms.

May I read a statement which to me seems pertinent to this workshop in relation to teacher and aide working as a team.

> After the splashdown of Apollo 8, Col. Frank Borman made the statement, "We're very proud to be part of this great achievement."
>
> With these few poignant words, the Commander of the Appollo 8 shifted emphasis from the courage and skill of the astronauts to the vast mobilization of talent, energy, precision and ingenuity which had made their historic feat possible. His statement recalled the far-flung web of interaction among people of widely differing competencies;

brilliant scientists, gifted administrators, skilled technicians, and unskilled workers merged into a cohesive and incredibly effective team. Each task, however, colossal or miniscule, was essential to the ultimate triumph.

This multi-level, multi-functional team appeared to have a life of its own. It was not merely a collection of people, whose specialties and concerns were at odds with one another. It was an entity, a self-learning organism. Most significant of all, its mission was clear and meaningful to each member of the team.

If such rigorous self-discipline and devotion to the common goal are possible in the field of technology, why not in the field of education? The goal is even more vital to the future of this planet than orbiting the moon. A team which is greater than the sum of its parts is even more imperative.

> A team, thus conceived, needs a chance to work in unison within a particular context, to see what happens, to change the situation of the behavior of the members, or both, to receive immediate feedback, and to change again, if necessary, through various cycles of experimentation. [1]

In order to bring about change - and - after all that is the overall purpose of education whether it be in a classroom or a workshop such as this--there must be mutual trust. If auxiliaries experience a blizzard of conflicting impressions and have no opportunity to become knowledgeable of their roles and their responsibilities, or if teachers feel that strangers are trespassing on their private domain--then little will be accomplished in the way of team work. Consequently, it would appear that during this workshop, emphasis would be placed on further developing mutual trust through aide and teacher becoming even better acquainted with one another than they have during the school year. Such a setting as this provides for a different kind of "getting-to-know-you" than does the classroom environment.

Mutual trust cannot be decreed. It can develop only through free and open communication. At times it may even involve confrontation.

[1] Bowman, Gardaw and Klopf, Gordon J. "Training for New Careers and Roles in the American Schools." New York: Bank Street College, 1969.

However, team training sincerely conceived and appropriately executed can develop a sense of magnitude of the common task and a high regard for the sincerity and commitment of those who work at it together.

A fundamental goal of team training is to foster that kind of staff interaction which will enable each team member to contribute, in his own way, to developing "coping strength" in children by helping them achieve mastery of relevant cognitive and social skills. Coping strength means more than mere adaptation to what is. Included must be development of the affective as well as the cognitive and the social. Otherwise, all that will be accomplished will be surface learning. Without the assistance of the aide in interpretation of non-Indian attitudes and values, little more than surface learning can be expected. An integral part of the aides' role as a communicator is such interpretation.

I trust that during this week you, as team members, will experience a deeper commitment to learning and the development of new competencies; that you will become more aware of self and of others' perceptions of self; that you will gain new knowledge and techniques in working as a team; and that you will practice new behaviors and skills related to functioning as a team. I trust that your skills will be increased in:

1. Analyzing your role in an evolving team situation, with recognition of the added leadership function of the professional who is charged with the responsibility of organizing all resources, human and material, to meet the needs of individual pupils.

2. Utilizing the other member of the team in identifying individual needs and in structuring and restructuring a learning environment which is relevant to the needs, interests, desires and expectations of the pupils with whom you will work in the future.

3. Recognizing the potential in auxiliaries and helping to develop that potential.

4. Function analysis so that roles will evolve as new needs emerge and new capacities are developed by you as team members.

I trust that aides will increase their skill in developing a multiple role, including:

1. The ability to share routine tasks which must be performed.

2. The understanding of the learning process so as to contribute directly to the total development of children.

3. The capacity for personal development.

Re-emphasizing the primary commitment of the aide to develop finesse in bringing meaning and understanding to the child whose English is still limited, without becoming a crutch upon which the child comes to depend, other competencies that this workshop can help the aide attain are:

1. Specific skills related to the teaching-learning process including skills in observation, listening, small group leadership, organization, ability to integrate method and content which facilitate learning, and mechanical skills which support learning directly.

2. Skills in basic English communication--in reading, in writing, and in expressing himself orally.

If training sessions such as this can continue and if orientation sessions for new teacher-aide teams can be planned and implemented, a positive and profound impact on Navajo education can result. Without such training and orientation, however, we can introduce aides and find that nothing happens. Teachers can go on much as before and the lives of the children will be untouched. The mere introduction of aides into the classroom will not make the difference-what will change the situation is the effectiveness of the team approach to teaching. The change will depend upon the degree to which teacher and aide become involved in joint planning, joint evaluating, joint participation in the conduct of the classroom, and joint respect for each other's role as an educator. Change will be in direct proportion to the extent that the aide sees himself as an integral and vital part of the classroom format and continually assumes that role.

Dr. Don Davies, Associate Commissioner for Educational Personnel Development, U.S.O.E., in an opening address to participants in a conference on the Use and Role of Teacher Aides sponsored by SWCEL stated that there were three needs in American education today which can be served by the introduction of auxiliary personnel in the classroom. He summed them up in three infinitives - to equalize - to individualize - and to humanize.

In order to equalize, he stated there was need to support and to develop a pluralistic school that accepts, encourages, and values differences in culture and language.

In order to individualize, there needs to be a change in the motivations, attitudes, knowledge and skills of the people who serve education. Individualizing educational experiences requires different concepts and skills from those of the conventional program.

To humanize, there must be concern for goals of education beyond developing limited cognitive skills. Of greater importance is the acquisition of a satisfying self-image, a capacity to live with differences, a vital interest and participation as citizens, and a sound emotional development. In plain English to humanize education is to treat children as human beings--to dedicate schools to the job of developing human potential rather than to the job of measuring, sorting, weeding out, and grading.

Workshops like this will result in further equalizing, individualizing, and humanizing Navajo education.

May I wish each of you a pleasant and profitable week. I sincerely hope that it will result in some change for each of you in the development of your capacities in working as a team member and that it will be reflected in your functioning as a team concerned with individualized and humanized education.

IDENTIFIED ROLES
(in the classroom)

The teacher-aide is only as valuable as the teacher permits. Working cooperatively with the teacher, he assists in meeting the needs of each individual child. It is the responsibility of the teacher to identify the strengths of the aide and utilize them to the fullest capacity.

I. The role of the teacher-aide team is:

A. To help each child learn in an effective and efficient manner. As co-workers, the team members will share in planning and evaluating lessons, in choosing teaching techniques and materials, in making decisions on grouping and scheduling, and in managing the classroom activities.

B. To demonstrate how a team can work harmoniously for a common goal.

C. To exhibit a successful bicultural relationship that will encourage each child to respect both cultures while drawing strength and positive values from each.

II. The role of the aide is:

A. To serve as co-teacher

1. by presenting information and concepts in Navajo until the children can comprehend them directly in English.

2. by explaining in Navajo the structural relationships that convey meaning in English.

3. by telling Navajo legends and other culturally relevant stories in Navajo, with or without an English rendition.

4. by providing experiences and practice to reinforce the acquisition of various skills.

5. by helping children who need remedial or make-up work.

6. by providing meaningful supplemental activities to challenge and motivate all students to their fullest capacity.

B. To conduct the class when the teacher is absent.

C. To serve as interpreter for the children, the teacher, the parents and other community members.

D. To act as a link between the school and community
   1. by clarifying possible or predictable cross-cultural misunderstandings.

   2. by providing information about the academic program to the academic staff and the community.

E. To serve as a model of a successful bilingual-bicultural adult who values education.

III. The role of the teacher in relation to the aide is:

A. To encourage the aide to become knowledgeable of educational approaches, methods, and techniques and their application.

B. To serve as leader in establishing curricular goals and planning lessons.

C. To help the aide make full use of his strengths and capabilities in meeting the children's needs.

D. To be responsible for setting the tone and pace for all learning activities.

E. To be in professional control of the classroom and responsible for it, unless otherwise designated.

IMPLEMENTING THE TEACHER-AIDE PROGRAM

1. When assigning an aide to a classroom, the principal or teacher supervisor should have individual conferences to discuss the role and responsibility of each.

2. The teacher should then discuss the program with the new aide, acquainting him with the physical set of the administrative procedures of the school and the daily sequence of activities.

3. The teacher assumes the responsibility for explaining, etc., the role of the aide to the class.

4. By making the aide feel welcome and needed the teacher will give him a sense of increasing self-confidence and a desire to further his education.

5. The aide and the teacher should reach an understanding of what constitutes an equitable sharing of work and responsibilities. Their individual strengths, capabilities and interests should be considered in the allocation of assigned tasks. Within this agreed upon reasonable framework, the teacher and the aide should share all classroom responsibilities. The teacher and aide should share the planning and evaluation of instruction as well as the preparation of materials.

6. Besides conducting a joint informal evaluation of their work, teacher and aide should each develop a self-evaluation check list for their own use.

7. Both teacher and aide should be responsible for establishing and maintaining rapport with each other and with the children. They will respect each other's cultural and personal traits.

8. Both members of the team should have a professional attitude toward each other, their students, their co-workers and the community. They should strive to be tactful, friendly and understanding in giving and accepting of constructive criticism.

Recommendations:

1. Teacher aides should be assigned to the teacher with whom they will be working prior to the summer in-service training.

2. The teacher and aide should participate in the in-service training as a team.

3. In a new assignment, the aide should be allowed to observe the class for as long as he and the teacher feel is helpful.

4. The aide should have the opportunity to observe a variety of classes conducted by different teachers or teacher-aide teams, if at all possible.

5. All teacher-aide teams in each school should meet once a month to discuss ideas and possible difficulties and evaluate the on-going programs.

6. The teacher-aide program should encourage the continuing educational development of the aides for their personal and professional satisfaction.

7. If at all possible, the aide should be granted educational leave and have the opportunity to earn college credits.

8. Each aide should be assigned to only one teacher so that he can work more effectively for the benefit of the children.

9. The aide should feel free to seek information or counsel from the teacher or supervisor.

DEVELOPING THE CHILDREN'S POSITIVE SELF-IMAGE

I. The Self-image

   A. Man is the only creature capable of looking at himself as an object - he can stand off and look at himself, his feelings, his actions.

   B. The development of a sense of autonomy - a child gets a clearer concept of himself.

   C. Self-image is the way we see ourselves and we see ourselves by how others react to us.

II. Factors relating to the Self-image

   A. The lack of a positive self-concept is often characteristic of the deprived child.

   B. A study shows that:

      1. The relationship a child has with important people, especially his mother, are directly related to his self-image.

      2. Relationship between child-rearing methods and the development of the self-image: the more a parent

inhibits the child, the less definite will the child's image be.

a. narrow range of permissive behavior

b. blocked outlets for relieving tension

C. A forced change in normal habits and early learnings may damage a positive self-image, as may be observed in Indian children after their enrollment in school and dormitory.

III. The booklet, Names and Faces, prepared by the Navajo Area Education Office, will be useful to teachers who want to enhance their students' self-concept. The booklet introduces a variety of models of successful Navajo adults with whom the youngsters can identify, thus raising the level of their expectations in life.

IV. Teachers should put great emphasis on teaching the child that he is a distinct individual - important because he is a person - and helping him establish self-confidence and self-esteem.

A. Ways of developing self-image in the classroom:

1. Providing full-length mirrors

2. Taking pictures of children

3. Footprints and handprints

4. Self-portraits

5. Songs which include children's names

6. Drawing silhouettes

7. Puppets and dramatic play

EVALUATION

From time to time it will be necessary for the teacher-aide team to be evaluated as to its effectiveness. Here is a list which the classroom teacher can use to evaluate the classroom aide. We have listed these items under five separate headings. The aide may be evaluated on a scale from 1 to 5. If the aide is low in certain areas, the teacher, seeing the need of the aide, may be able to help him. Most specific duties of the aide may be found listed in the suggested resource material at the end of this publication.

CHECK LIST ON AIDES

Culture

1. Although the aide is aware of the importance of English in the classroom, he does not degrade the Navajo language or culture.
2. The aide knows when to talk Navajo and when not to.
3. The aide helps the children identify with him.
4. The aide understands his culture and other culture groups.
5. The aide is willing to accept change.
6. The aide understands the child's family background and home conditions.
7. The aide is acquainted with the child's religion and beliefs and makes allowance for his superstitions and fears.
8. The aide helps the child to be proud of his culture.
9. The aide encourages children to learn legends of his culture group at home and tell them at school.
10. The aide introduces concepts in Navajo when needed.

Rapport

1. The aide works with the teacher as a team member.
2. The aide and the teacher show mutual respect for each other as educators.

3. The aide can accept constructive criticism.

4. The aide evidences good control.

5. The aide willingly carries out the duties assigned to her.

6. The aide feels at ease talking with the teacher and asking for needed help or clarification.

7. The aide accepts responsibility and is dependable.

8. The aide is discrete in discussing activities of the classroom to outsiders.

9. The aide acts in a professional manner at all times.

Liaison

1. The aide plays a supportive role to the teacher, to the school, and to the Board of Education.

2. The aide directs parents to the teacher for evaluation of the child's performance.

3. The aide serves as a Navajo language interpreter in informal interviews with parents regarding the school policies and programs, health programs, student progress and problems.

4. The aide acts as a connecting link between the teacher and the community.

In Class

1. The aide prepares the room, materials, and equipment for the day's activities.

2. The aide procures, sets up, operates and returns instructional equipment.

3. The aide prepares introductions to audio-visual materials to give the children background.

4. The aide types, duplicates, and collects instructional materials, scripts for plays, and skits.

5. The aide helps with the preparation of auditorium plays and programs.

6. The aide builds up resource collections and sends for free and inexpensive materials.

7. The aide makes arrangements for field trips.

8. The aide supervises seatwork, work areas, and clean-up.

9. The aide arranges and supervises indoor games on stormy days.

10. The aide distributes and collects materials for each lesson as needed.

11. The aide handles small groups in follow-up instruction.

12. The aide plans and arranges bulletin boards.

13. The aide displays children's work and maintains a folder of representative work for each child.

14. The aide requisitions supplies under the teacher's supervision.

15. The aide makes reports of all kinds as required in the classroom.

16. The aide qualifies to weigh, measure, and eye-test children.

17. The aide helps in keeping the room clean and orderly.

18. The aide is conscious of the children's safety at all times.

19. The aide sets a good example before the children in language, manners, and in general attitudes.

Out of the Classroom

1. The aide supervises the playground and cafeteria.

2. The aide supervises club meetings.

3. The aide supervises children getting on and off the bus.

4. The aide supervises children during fire drill.

5. The aide helps with supervision of children on walks and field trips.

We have also compiled a check list for the teacher to evaluate himself. The teacher must be aware that if the teacher-aide program is to be successful it will take work and cooperation on the part of both the teacher and the aide. The real indication of competence and success of the program is the reaction of the children to the teacher-aide team and to what they are doing.

CHECK LIST ON TEACHERS

1. The teacher's expectations are the same as those of the aide.

2. The teacher is aware of the purpose of the teacher aide program.

3. The teacher is trained in working with the aide in matters such as motivation, professional ethics, or constructive criticism.

4. The teacher considers his aide part of a team.

5. The teacher helps the children feel that the aide is to be listened to and obeyed.

6. The teacher supports the aide.

7. The teacher extends responsibilities to the aide so as not to make the aide feel like a janitor.

8. The teacher plans daily with the aide.

9. The teacher gives directions which are simple enough so that the aide does not become confused as to what is expected of him.

10. The teacher makes an effort to put the aide at ease.

11. The teacher suggests rather than demands.

12. The teacher allows the aide to feel free in saying what he desires or what he would rather not do.

13. The teacher is an innovator.

14. The teacher generates motivation from the aide.

15. The teacher is accepting of and open to the aide's comments.

16. The teacher observes and comments.

17. The teacher is not jealous of the aide.

18. The teacher has the aide involved in all activities of the classroom so that the children, aide, and the teacher work as a unit.

19. The teacher is aware of the cultural differences that she will encounter in having an Indian aide.

20. The teacher helps the aide to see his position in a hierarchy and his opportunity to move upward in the hierarchy.

RAPPORT

Webster defines rapport as a relation marked by harmony, conformity, accord or affinity.

Any two people, working together as closely as the teacher and teacher aide, must first establish that feeling of harmony or accord if they are to succeed.

Children sense very quickly the feelings that lie underneath actions of those near them. Because of this and its affect on the children, some feelings of mutual understanding must be developed.

Since the teacher is probably the leader of this team, it is up to her to initiate this feeling. She will be the one to understand the importance of unity and harmony and her entire outlook and planning will be with this in mind. Most people respond to sincere, warm feelings of acceptance and are ready to cooperate.

If the teacher and aide feel the bigness of the task, the effect on the children, then it will be easier to fully recognize and accept each as a co-worker in the endeavor. Each will put the other in a favorable position and feel herself accepted and important.

Each will support the other, doing what he feels competent and successful in, complementing and reinforcing the other. The teacher will initiate such feelings and the aide will sense this and respond in like manner. A continuance of this feeling of good will and co-operation will be carried by both if it is sincere. In working together, at different tasks, the two become a unified team meeting the needs of children everyday.

Establish Good Self-image of Aide

From the first moment in the classroom the aide should begin to feel that she is an important part of the educational process. She should feel that her position is both important and necessary. Unless she feels needed and wanted, she may tend to hang back and do nothing.

The first few days might well be spent in allowing the aide to get acquainted with the classroom routines.

The aide should become involved in daily planning. The teacher should be willing to listen to all suggestions. If there are good suggestions, they should be followed through.

By respecting the aide's thoughts and ideas, the teacher will encourage the aide to speak more freely. The aide will soon learn that she will not be judged because of what she says, but that she is adding value to the classroom.

The aide should be made to feel that she is a part of the team and that, together, they can provide a better learning situation. This can probably be established first by team planning. The aide can see that she is an integral part in the classroom and that the child benefits tremendously by her presence.

The dignity which should accompany the position of an aide, and the desired outcome, can be realized only when she and the teacher have a mutual understanding of exactly what is expected of this new team.

The teacher should assure the aide that one of her roles is to bridge the cultural gap that exists in the classroom; that she, the aide is closer to the children than the teacher.

Pre-planning of Children's Needs

The Indian child has needs that are both known and unknown to the classroom teacher. The teacher aide and the classroom teacher should discuss these needs and see that they are met. A Navajo beginner might or might not know how to use toilet facilities at school; he might not know that it is offensive to spit on the floor or to eat with his hands. In teaching non-Indian beginners, chances are that the child received that training as a toddler, but a beginning Navajo does not always know these things. The teacher and the aide can confer. The aide would be able to inform the teacher of the varied things the Navajo child does not usually know and consequently, plan to include these in the routine of instruction.

The teacher and the aide must have a mutual concern to help these children, knowing that whatever needs to be taught, even if they are considered common knowledge, does not show any reflection on the native culture.

The teacher and the aide do not only pre-plan the social graces that a child needs. They also pre-plan the entire academic day. They must plan through frank discussions and with suggested materials designed to help the child meet his particular need.

The aide's strengths should be discussed informally - not to be aired but for the classroom teacher's own benefit. The areas of subject matter that the aide feels stronger in could very possibly

be taught even more effectively than the classroom teacher. An example of this is an experience Mrs. X had with a junior college student who accepted a teacher aide position at a Bureau school. Mrs. X had not had any experience with modern math, but she was an excellent teacher. She knew that the trend was modern math and she felt guilty that she was a teacher of traditional math. After talking with her aide, she learned that the aide had studied modern math in school and really enjoyed the course. The aide felt that she was more skilled with it than any other subject. Mrs. X encouraged the aide to work with the children with the math and if Mrs. X had to be called away or called from the room, her plan was re-designed for the aide to actually utilize her talent in teaching math. At the end of the year, some of Mrs. X's pupils were rated as "outstanding" students as a result of tests. If the aide states that she is interested in language arts because of being a non-English native speaker, and she feels weak in that area, the aide can observe the teacher's language arts classes and actually grow. The results could lead to a very efficient language arts teacher, too. This experience could be applicable to each classroom situation.

Mutual Respect

Since the main goal of this handbook is to promote inter-personal communication, it is imperative that the teacher and aide set up an open exchange and work as an instructional team.

This open exchange should work somewhat the way the stock market does. Each member of the team has the option to both buy and sell ideas. One can't always use everything he buys immediately but it can be stored away to collect value until it can be used.

So it is with this exchange of ideas. Some days you will gain ideas while other days you may give ideas to others. The main guide point is to always have an open mind and ears to possible suggestions. There is no place in the system for prejudice or ignorance.

Setting up a good exchange can, and will, cause the teacher to be very frustrated if she hasn't first established a good working relationship with her aide.

All suggestions should be then evaluated for consideration. Always give sincere praise for any ideas or opinions presented. Everyone likes to know his strengths.

Remember, one good way to destroy the team effort is to have an aggressive dominant teacher play the role of the "wheel" and the aide act as a "spoke!" Team work is of the essence in the total education process.

LIAISON

A teacher aide program in an Indian centered community may best be defined as a multi-purpose school-community ambassadorship. This ambassadorship is a liaison. This person, who is an aide, will help the teacher establish a close bond, or connection of intercommunication with the student, parents, and community.

When the parents visit the school room, they are concerned with what their child is learning. The aide can help the teacher explain the curriculum to the parents; what the child is doing now and how it will benefit him later.

If behavioral or health problems occur in the classroom, the aide can talk with the parents and try to find the cause or causes. Perhaps something in the home situation is causing the child to behave in a certain manner. By knowing the cause, the teacher may help eliminate the problem.

The teacher and aide could make a more detailed profile sheet other than the cumulative folder. This would enable the teacher to have more information on the child and understand him better. The aide could help by talking with the parents and completing the profile sheet.

When the visit is over the aide could get the parents' opinion and attitude toward the school; they might be able to make recommendations. The teacher and aide would also know how to approach the parent on his next visit and help him understand more about the school's function and curriculum. The teacher should place special emphasis on making the parents feel welcome and encourage them to participate in school activities.

One of the dual roles of the aide is to act as a liaison to help the parents understand the philosophy and program of the school and the teacher, and to help the teacher become more knowledgeble about the omens, superstitions, customs, language and other phases of Indian culture.

The teacher aide can play this role by arranging proper home visitations for the teacher with the parents.

By making these home visitations, the teacher aide with a common language and common background, can often explain the actions and motives of the teacher to the parents who might otherwise misunderstand and misinterpret actions such as classroom programs, why a teacher feels that a child should repeat a grade, or why the teacher feels that a child should be placed in a special school, etc.

Through home visitations the aide as interpreter may talk with parents to find out how the parents feel about school and their reaction toward the teacher, which in turn will give the teacher a better understanding of how to deal with the students.

Through home visitations that have been arranged by the teacher aide, the teacher can get a better view and perhaps a better understanding of the child's background and setting, such as in very remote areas, which does have an effect on the child's experiences, the economy of the family, and the relationship of the family to the child.

It is hopeful that through home visitations the goals of helping the teacher to better understand the child will be met.

Through the use of the aide, the parents can be made to feel welcome to visit the home of the teacher, if she so wishes. Having the parents visit the teacher's home may better help them to understand the teacher. These visitations also may tend to create a friendly atmosphere between the parents and the teacher. By doing so, the parents may feel free to discuss problems with the teacher which indirectly would have an effect on the learning ability of the child. If the parents do not have confidence and respect for the teacher, problems that could be solved through friendly conversations might be left untouched.

The aide may be a mediator of cultures. The aide should help those of different cultural backgrounds to have an understanding of each other so that they can have a potential working agreement.

If a parent understands what kind of life the teacher leads, that is, religion, values, family structure, housing, clothing, food, work, etc., they can better understand why the teacher does certain things a certain way--and vice versa.

The aide will interpret conversations between the student and teacher, other personnel such as supervisors, principal, etc., between the students themselves and between the parents and teacher. The aide must use ingenuity in interpreting what the

two persons mean--not just what they say. For example, a child may say "I will use this" when he actually means, "May I use this?" Very often a teacher will think the child is impudent, unthinking, or imposing.

There is first of all a need for interpreting between the child and the teacher in order to effect a learning situation. The child must understand what and why he needs to do something before doing so.

Since there are non-native speaking Indian children other than Navajos, the aide must also interpret for them.

Of course, the aide must interpret for the parent who does not speak English and who wants to communicate with the teacher, or he must interpret for the teacher who does not speak Navajo.

The aide will be a liaison between the teacher and the community. If respect is shown for the Indian people and their way of life, they, in turn, will respect the teacher and the school much more.

The teacher aide can help by showing pride and loyalty when community criticism is directed at the school. The aide should explain in a proud friendly manner, the efforts of school employees to educate the Navajo child.

The teacher and teacher aide should maintain a respectful attitude toward community cultural activities. The aide can attend or even take the teacher to ceremonials on a voluntary basis and let her observe them first-hand. The aide can explain to the teacher that some rituals aren't attended by non-Indians.

CULTURE

Culture is defined in The American College Dictionary as "the sum total of ways of living built up by a group of human beings, which is transmitted from one generation to another". Culture then includes dress, language, religion, economics, social practices, values, and education. It is acquired after birth rather than being inborn. Edward T. Hall in The Silent Language proposes that culture is "a form of communication" and again "...a mold in which we are all cast, and it controls our daily lives in many unsuspected ways." Culture is a part of every man.

The culture of a people reflects the common core of values accepted by the group and which gives meaning to their way of life. This

particular way of life has preserved and best served the group and the individuals in the group. This culture has been transmitted by respected and sanctioned persons of the group; of which all members identify with their heritage. This brings a feeling of self-worth. It follows that all cultures are valid. Essential to teaching and more especially to cross-cultural education is the fact that teachers recognize this validity.

Possible differences and advantages of such divergent cultures as "Navajo" and "Anglo" have long been neglected. Attention has been paid to <u>conventional behavior</u> as if it existed without reference to culture and considering the person who does not know such facts as an ignoramus. What, in many instances, has been overlooked is that it is an equally dangerous shortcoming to be ignorant of cultures other than one's own.

<u>Every person</u> considers his language as his most valuable and individual possession. Each of us clings to and enjoys that language. It is the "tool" by which we "reason". If a teacher takes the attitude that his student is "suffering" culturally and that the student's environment is inadequate for his rearing, that teacher is confusing language as a communicative process.

As a product of his society, the Navajo child is taught all he needs to know to subsist in his own society. The teacher then should try to help him to adjust in a culturally <u>different</u> society.

It must not be a belief of the teacher that the child's experiences are slight, that his home is devoid of educational material, and most of all, that because he speaks another language and <u>only</u> that language, that he must be unfortunate simply because he does not function in the teacher's world. This is the concept, the fallacy, termed "cultural deprivation".

The following are some significant aspects of the Navajo culture:

1. <u>Housing</u>. Throughout the reservation houses will vary. Most hogans are made from native materials, simply designed and yet warm in cold months and cool in the warm months. At the same location, is usually a one or two-room frame house. Families with livestock such as sheep, cattle, and goats will need to move to two or three different places in the mountains for grazing. Here, again, will be another hogan or shelter, one-room log house usually with a sheep corral and a pile of firewood.

Over the past years, improved farming areas have been cultivated and irrigated. In these areas new houses have been developed with running water, electricity, and other luxuries.

2. Religion. The religion of the Navajo is still retained in a very complicated body of prayers, chants, dances, and sand paintings that have been spanned generations. Religious ceremonies are important to Navajos because they protect the people not only in body but in mind as well. A "sing", correctly given, will bring comfort and security to the patient. The teachings of various Christian groups have been accepted by some and the children may follow the teachings of these selected church groups. The children are not forced to attend any church gathering against their parents' desires.

3. Language. Children, entering school as Navajo monolinguals, find communication with their English monolingual teachers strained and difficult. At one time, the children were forbidden to speak their native Navajo language. Now, however, the children are free to converse in the language of their choice.

4. Values. Language is the most valuable and uniquely individual possession we own. We cling to it and enjoy it. Through it, we convey our thoughts and ideas to others.

5. Social Aspects. The child coming to school for the first time has to leave his family and extended families, and is put in a situation which is strange to him. At the same time, he is speaking a strange language. Some idea of the clan relationships should be understood by the non-Indian.

6. Economic Aspects. The main sources of income for the Navajo are derived from livestock, arts and crafts, royalties from oil leases, small businesses, and forest products. Many are employed in both professional and non-professional capacities.

Cultural patterns are the greatest heritage of any group and should be regarded with pride. Every group has a cultural pattern. This pattern has developed to meet the needs experienced by the group. The teacher must understand the conflict in values that the Indian child faces.

The general values which differ between the Indian and non-Indian cultures are worth comparing.

To a Navajo, time is ever flowing; can't be broken. Exactness of time is of little importance.

To a non-Indian, time is of the utmost importance and must be used to its fullest extent.

To a Navajo, the future is uncertain. Nature, which is more important than man, may change anything. This life is what counts--there is no sense that life on earth is a preparation for another life.

Non-Indians prepare for the future. Such items as insurance, savings and plans for trips and vacations show to what extent non-Indians hold this value.

Patience: Navajo. To have patience and to wait is considered to be a good quality.

Non-Indian. The man who is admired is the one who is quick to act.

Age: Navajo. Respect is for the elders. Experience is felt to bring knowledge. Age has priority though increasing power is going to those who speak English well. Knowledge is power.

Non-Indian. The great desire is to look younger and live longer. Much money is spent to pursue these efforts.

Family: Navajo. The Indian cultures consider many more individuals to be relatives than do non-Indians. Clan relationships are strong. The Navajo is wary of non-relatives and foreigners.

Non-Indian. Biological family is of utmost importance, and relationships are limited within this group.

Wealth: Navajo. Wealth is to be consumed and used as security--always to be shared. Many Indians are suspicious of individuals who collect many material possessions. Some tribes give love gifts and enjoy this practice.

Non-Indian. Non-Indian cultures have measured wealth in terms of material things. Many such possessions often constitute "status symbols" and are considered highly desirable.

Nature: Navajo. Man lives in perfect balance with nature. The earth is here to enjoy. Heed signals from nature--learn from animals. Man is an integral part of this universe and must do his part to maintain harmony and balance among the parts of the cosmos.

Non-Indian. Culture here is a constant search for new ways for control and mastery of the elements around. Artificial lakes are made; natural waters are controlled; electricity is generated and controlled. Such accomplishments are looked upon with pride.

To reiterate, the teacher should first of all recognize the validity of all cultures. He should then respect the Navajo culture; and realize that the lack of material possessions or travel does not mean "cultural deprivation." Also of utmost importance is that the teacher be somewhat familiar with Navajo culture. He will find his teacher aide an invaluable source of knowledge and of the similarities and differences between Navajo and non-Navajo cultures in the United States.

CULTURAL PREMISES AMONG THE NAVAJOS

1. The universe is orderly.
2. Basic quest if for harmony.
3. The universe, though personalized, is full of dangers.
4. Evil and good are complimentary and both are ever-present in all things, thus human nature is neither basically good or evil.
5. Everything exists in two parts, male and female, which belong together and complete each other.
6. The future is uncertain--nature (which is more powerful than man) might change anything.
7. This life is what counts--there is no sense that life on earth is a preparation for another existence.
8. Time and place are symbols of recapitulation.
9. Events, not actors or quality, are primary.
10. Time is ever flowing; can't be broken.
11. "Whole" concept of life--Navajos have a hard time thinking in terms of social, economic and political distinctions.
12. Like produces like...the part stands for the whole.

13. Experience is conceived as a continuum differentiated only by sense data.

14. Heed signals from nature--learn from animals.

15. Natural observations and environmental relations may be tradition which has become less apparent in young.

16. Man is an integral part of this universe and must do his part to maintain harmony and balance among the part of the cosmos.

17. One price of disorder is illness, "When the land is sick, the people are sick."

18. Mind and body are naturally interrelated--must treat both at the same time.

19. The universe contains two classes of personal forces:
    1. Earth surface people--living or dead, ordinary humans
    2. Holy People--belong to the sacred supernatural world, travel on sunbeams, rainbows, or lightning and have great powers to aid or harm earth surface people.

20. Witches (living) ghosts (dead) are fearful--they cause people to break taboos--a ghost is the malignant part of a dead person and returns to avenge some neglect or offense.
    --a ghost will appear in human form or as coyotes, owls, mice, whirlwinds or spots of fire.
    --ghosts may chase people, jump upon them, tug their clothes or throw dirt on them.
    --ghosts and witches act mainly at night.

21. The general purpose of most Navajo ceremonials is to restore harmony between man and the Holy People, man and nature, man and man--and thereby cure the illness.

22. Navajo religion is pre-occupied with the prevention and cure of illness due to:
    a. deprivations from the natural environment
    b. difficulties in getting along with the relatives
    c. threats from the all-powerful whites
    d. insecurities from the frustration of being caught between the White and Indian world

23. The cause of illness is determined by a diviner who is known as a hand trembler. The way the hand trembles specifies the needed ceremonial cure.

24. Ceremonials fall into a number of groups which are classified on the basis of mythological association, common rituals and the type of trouble.

25. Singing is important in keeping peace with the Holy People.

26. Overstepping boundaries is bad--it increases the power of what is overstepped.

27. Ceremonial life gives one the opportunity for personal expression.

28. Navajo religion is a concrete, visible thing--mythology is accepted as fact.

29. Myths provide security in an uncertain world.

30. Female influence (changing woman) is important in Navajo religion, thus emphasis on all male gods is a difficult concept to accept.

31. There must always be an opening (in any circle) through which evil can escape.

32. The hogan is part of the sacred world--built by Holy People--used in ceremonials.

33. Ceremonial conversations between medicine man and family serve to help everyone adjust.

34. Witchcraft accounts for many of the holes in the ideological system.

35. A Navajo can identify with the aggressor in witch stories--thus the story becomes an outlet or an expression of anxiety.

36. A witch victim is guiltless--this is the Navajo's way of escaping blame.

37. Witchcraft is a system of checks and balances against too much power and an implied threat against socially disrupting action.

38. The clan is an important agency of social control--clansmen are responsible for the crimes and debts of other members of their clan.

39. When a man marries, he usually goes to live with the wife's relatives--each Navajo belongs to the clan of his mother, but he is also "born for" the clan of his father.

40. Principle importance of modern clan is to limit marriage choices: one may never marry within one's own or father's clan; incest is an unspeakable crime.

41. Clan relationships--loyalties may prevent the sort of impartiality required of officials.

42. All human relations are premised on familistic individualism.

43. Economic and personal individuality is not lost in the clan.

44. The development of the individual is stressed and no one speaks for another yet each person must fit into the group.

45. It is indecent for a single individual to presume to make decisions for a group. The emphasis is on peaceful cooperation.

46. Individual success is not a Navajo value and is reflected in avoidance of the types of leadership familiar in White society.

47. Competition between individuals is de-emphasized.

48. Meetings and discussions are the chief forms of government.

49. Women have a powerful influence--often agreements made solely with men are undermined by women.

50. Usually everyone (even children) owns livestock - Produce, however, is in part for general use.

51. Age has priority, though increasing power is going to those who speak English well.

52. Knowledge is power.

53. Names are also a source of power. People have more than one name for different situations. To use a name too often wears out its power.

54. A Navajo is not a true nomad, though he migrates back and forth according to the dictates of nature.

55. The people are adaptable and have taken what suits them and changed it to accommodate environment.

56. They seem to be introverts--tend to repress emotions (don't verbalize them).

57. When in a new and dangerous situation, the Navajo tends to do nothing.

58. Escape is an alternative to doing nothing.

59. The Navajo is wary of non-relatives and foreigners.

60. Navajo morality is traditionalistic and situational rather than abstract or absolute.

61. Worst offenses are those threatening peaceful interaction.

62. Ideal behavior--act as if everyone were related to you.

63. Health, strength and industry are important personal qualities.

64. Wealth is to be consumed and used as security--always to be shared.

65. Good behavior centers on affectionate duty to relatives, pleasant manners to all, generosity, self-control, minding one's own business.

66. Exactness of time is of little importance.

67. Sharp dichotomy between work and play destroys basic Navajo harmony.

68. The people still regard themselves as basically a sheep-raising group and have trouble understanding the merit of scientific sheep raising.

69. One important educational desire recently expressed by the people is to learn English well.

THE DEVELOPMENT OF A CONSTRUCTIVE SELF-IMAGE

Psychological definition of self-image: A complex set of expectancies about one's self plus the outcomes of these expectancies.

One's self-image is what one thinks of one's self. Self-image is conscious and verbal. (This implies that prior to the time one can talk, he does not have a self-image.) It begins to develop as a child begins to verbalize.

The young child's self-image is situationally determined. It is highly unstable and fluid. It is diffuse and general. In other words a young child, depending on the situation, will most likely tell you he is good or he is bad. His self-image is influenced by others. It can be assumed that during his early years he learns what he is from what others, primarily his parents, tell him, either verbally or behaviorally. The young child will behave quite consistently with what he says he is.

As a child grows older his self-image becomes more complex - it becomes a whole set of complicated expectancies. He develops many "pluses" and "minuses" in relation to his associations and achievements. He develops concepts related to a variety of expectancies. His self-image becomes the algebraic total of many facets of the expectancies he has. Some knowledge of a child's concept of himself can be determined through a questionnaire with a scale from minus to plus on expectancies.

One's self-image has nothing to do with objective reality. What he thinks of himself is definitely highly subjective, conscious, and verbal.

One's self-image serves a selective function in that, it more often than not, guides him in making choices. It also serves a directive function in guiding him into areas where he will succeed.

The self-image stabilizes as the years progress. It becomes less situational and therefore more rigid, and harder and harder to change. Change in self-image comes about through rewards and punishments - either for better or for worse. The younger the child, the easier it is to change his self-image, either by rewards or punishment.

An individual tends to maintain a dynamic equilibrium with regards to his self-image; for example, he resists change of his self-image

in either a positive or a negative direction. The result is termed the "self-fulfilling prophecy." It pushes him toward doing either his best or his worst in various situations. For example, if he believes he is poor in something, he will do poorly in it, and then say, "See, I told you so. I'm lousy in this."

Praise, a pat on the back, or reinforcement of some other type is very important to younger children. What happens along the road of education from elementary to college is of great importance in relation to a child's self-image. (Too many are "shot down" along the way.)

Teachers should "accentuate the positive" but still be discriminatory in evaluating and in rewarding or punishing. The behavior pattern in the classroom and out of the classroom must be consistent.

Failure in a single facet will not destory a self-image; failure in all or many facets will destroy it. A child can take punishment if the algebraic sum of his self-image is on the positive side. Needed punishment cannot be ignored but it must be related to the particular act and not to everything the child has done wrong. A child should not be made to feel worthless.

The Navajo child, when he is old enough and has the background to understand, needs to be reminded that things are done differently (not better necessarily, but differently) in different cultures. Stress must be placed on the importance of his own culture during the period of transition. If handled properly, young children can make the adjustments without damage to their self-image; older ones may have more difficulty with the transition.

Some competition cannot be avoided in our way of life. Competition may have a negative effect for the child who succeeds at nothing, but it should not for the one who is good in some things. The child should be helped in developing confidence in areas where he can succeed; then he can begin working on other areas where he doesn't do so well.

It is important to get to know each child and to assess what <u>he</u> particularly wants to do (not what he should want) and to capitalize on that. He will need help in determining what accomplishments and what obstacles will be a part of his gaining his particular goal.

There are a variety of ways of measuring self-image. It may be done by interview, rating scales, adjective check lists, pairs of adjectives, or essays on "What am I".

It has been found that traits and values which are rewarded by parents in infancy have an effect on the self-image in later life.

(Notes from lecture delivered by Dr. Louis E. Price at Navajo Social Studies Workshop, University of New Mexico, June 18, 1968.)

THE USE OF FINGERPLAYS AND RHYMES
in the teaching of E.S.L.

Teachers have been using fingerplays and rhythmic activities for a long time and are aware of their usefulness in helping children relax, control their muscles and retain new concepts such as spatial relationships and numbers.

Fingerplays can also help children in the learning of English as a second language. The rhythmic quality of verse aids the production of difficult sounds; repetition in a variety of contexts reinforces the learning of new words. However, few teachers realize that many fingerplays can also be used in teaching a new structure by providing additional practice guaranteed to be less boring than straight drill.

In selecting any poem to be used in a given E.S.L. lesson, the teacher should be primarily concerned with its relevance to the objective; in other words, the verses should contain some clear examples of the structure being taught. Usually teachers select rhythmic activities and fingerplays on the basis of content, interest, and relevance to the weather, seasons and holidays. Such criteria are valid but do not take into consideration the special problems of the second language learner, who must assimilate in a rather short time a completely new grammatical system. He can be aided in this tremendous task by memorizing short, simple poems, provided the lines fit his still rudimentary model of how the new language works. On the other hand, a radical departure from whatever rules he has already learned may be very confusing. Nursery rhymes contain many instances of poetic license such as violations of the normal rules of word order. The learner's still fragile model of the grammar of English will not be strengthened by such liberties.

Another mismatch occurs in the nursery rhymes using the past tense to describe events which the pupil is expected to act out in the present - his little fingers are climbing up the water spout, yet the song says that the spider "climbed up" - a verb form reserved for past actions. Since English tenses present great difficulty for Navajo children, it seems advisable to teach, at first, only poems composed in the present tense, otherwise the learner may assume that the choice of tenses is entirely optional. Another difficulty may arise when a child who is just learning to form the plural of nouns by adding the /s/ and /z/ sounds has to memorize a poem about deer and sheep.

The teacher who intends to avoid predictable confusion and errors will have to examine all materials very carefully and arrange its presentation in a gradual progression of increasing difficulty.

The wealth of available fingerplays and nursery rhymes permits the selection of appropriate items for each step of language learning. The little poems that follow have been successfully used by teachers on the Reservation and are arranged with particular attention to the use of verbs. The sequencing followed in this presentation may differ slightly from that of current E.S.L. textbooks and may be modified as needed by each teacher, provided the general criterion of orderly progression from the known to the unknown is observed. It is hoped that each little poem will reinforce the learner's competence in using correct English.

The poems have been sequenced as follows:

Part A includes only the verb "be" in the present tense and the "base" form of other verbs. The "base" form has no suffix and is used for the simple present (with the exception of the third person singular) and for commands. It is also used after the word "to" in expressions such as "I like to play." The child entering school is immediately exposed to various commands; the base form is probably the easiest one for him to comprehend and use, especially since he doesn't need to add any suffixes. Within this first group of rhymes a gradual progression is observed from singular to plural nouns, at times accompanied by adjectives. Some numbers and some spatial relationships are introduced, as well as parts of the body and "right" and "left".

Part B: The addition of some auxiliaries such as "can", "will", and "let's" presents no special problems to Navajo pupils and is learned situationally.

Part C: The use of verbs in the -ing- form capitalizes upon the already acquired ability to use the present of "be".

Part D: The use of the -s- form presents great difficulty for Navajo children. It is introduced gradually by a transition from "two little feet go jump, jump, jump" to "one little child sits quietly down", and is reinforced by much repetition.

Part E: The past tense is introduced with the regular verb "tumbled" repeated five times. The next verb is "said", also introduced with much repetition. Many common English verbs have irregular forms for the past tense; several are introduced here,

along with a few more regular ones. The teacher will have to explain that, when acting out the poems in Part E, the children are really talking about events already past.

The above sequencing of poems is based on linguistic criteria and does not take into consideration the succession of seasons and holidays. The teacher may at times decide to teach a poem that fits a certain occasion yet contains grammatical structures beyond the learner's grasp. At this point, the children must not be required to use the unfamiliar structure in original sentences. Later, when the children are ready to learn the structure, it would be appropriate for the teacher to re-introduce the poem and emphasize the portion exemplifying the new rule. Thus, the structure will already have some meaning for the children and will be assimilated more easily.

SONGS AND FINGERPLAYS

A. 1. Variations of Lazy Mary

Little lamb, run-run!
Little lamb, play-play!
Little lamb, run and play
On a sunny day.

2. Good night, good night
Sleep tight
Wake up bright,
In the morning light.

3. Jack, be nimble
Jack, be quick
Jack, jump over
The candlestick

4. Stand up tall
Sit-down small
Tall-----small
Roll like a ball
Now ---
Put on a shawl
Fall ---
And be small.
(Try this fingerplay for gaining the attention of the group)

5. Fly, kite, fly
High up in the sky
In the sky
You are so high!
Fly, kite, fly!

6. Gobble, gobble, who is that?
Turkey Gobbler, big and fat.

7. Knock at the door
Peep in
Lift up the latch
And walk in.

8. Eye winker
Tom tinker
Nose dropper
Mouth eater
Chin chopper

9. (To the tune of "The Muffin Man")

Do you know what time it is?
What time it is, what time it is?
Do you know what time it is?
It's time to (talk, play, rest, wash, go to lunch, etc.)

10. Some songs and fingerplays for oral English.

Hop, Little Rabbit

Hop, little rabbit
Hop, hop, hop
Hop through the desert
Don't you stop.

Hop, little rabbit
One, two, three
Hop, little rabbit
Hop, hop, hop.

11. Left hand, right hand,
Swing yourself around;
Left hand, right hand,
Sit right down.

12. Touch your toes,
Touch your knees,
Turn around once
And sit down, please.

13. Tune: Lazy Mary (teach parts of body)

1. My hands, my fingers, my arms, my toes, my hands, my fingers. My arms, my toes, my hands, my fingers. My arms, my toes. We all clap hands together.

2. My eyes, my nose, my mouth, my ears. (each three times) We all turn around together.

3. My head, my shoulder. My hips, my knees. (each three times) Clap hands and turn together.

14. Little girls, little boys,
Lambs and children
Love to play
Little girls, little boys,
Come out now and play, today!

15. Blackbirds

Two little blackbirds sitting on a hill
(hold both index fingers up)
One named Jack and one named Jill
(bend a finger to each name)
Fly away Jack
(hand behind back)
Fly away Jill
(hand behind back)
Come back Jack
(hand back to front of body)
Come back Jill
(hand back to front of body)

16. Hands on Shoulders

Hands on shoulders, hands on knees,
Hands behind you, if you please;
Touch your shoulders, now your nose
Now your hair and now your toes.

Hands up high in the air,
Down at your sides; now touch your hair;
Hands up high as before,
Now clap your hands, 1-2-3-4.

17. Mr. Thumb

Mr. Thumb, Mr. Thumb,
Where are you?

Here I am. Here I am.
How do you do?

Pointer finger
Tall finger
Lazy finger
Family fingers
(Here we are)
(You can also use children's name. The child then answers, "Here I am.")

18. The Beehive

(Make a fist with your right hand)
This is a beehive.

(Bring out a finger as you count each bee, begin with your thumb.)
Here is the Beehive.
Where are the bees?
Soon they come creeping out of the hive---
One! Two! Three! Four! Five!

19. When I walk along the street
Left, right, left, right
I smile at all the friends I meet
Left, right, left, right.

20. Apples

Apples! Apples! Apples!
Buy them! Buy them!
They're good to eat!

21. Lollypops, lollypops, big, round and yellow
Lollypops, lollypops, bright red and blue
Lollypops, lollypops, I like them too
Lollypops, lollypops, how about you?

22. One-two
Button my shoe
Three-four
Shut the door
Five-six
Pick up sticks
Seven-eight
Lay them straight
Nine-ten
A big fat hen

23. Two little hands so soft and light
This is my left, this is my right.
Five little fingers stand on each
So I can hold a plum or a peach.

24. Pit, pat, pit, pat
What is that?
Eight fat raindrops
On my hat.

25. Jump, jump, jump

You jump, jump, jump
You hop, hop, hop
You turn yourself around,
Just like a top
You stamp, stamp, stamp,
You clap, clap, clap
Go down to your toes and up with a snap
You turn to your partner
And bow just so
Turn to your neighbor
And say "Hello"
In to the center and out you go
Back and forth with a ho, ho, ho.

26. Fingerplay

Two little hands held up so high,
Two little hands reach toward the sky,
Two little hands come down with a snap,
Two little hands go clap, clap, clap.
Now they reach outward, oh, so wide.
Then slowly, slowly, reach each side.
Two little hands go forward with ease
To lightly rest on two little knees;
Now they touch shoulders, hips, and head,
Then quietly clasp, as if they're in bed.

27. Ten Little Finger People

Two little houses all closed up tight
(Fists closed--thumbs in)
Open up the windows and let in the light
(Stretch out fingers)
Ten little finger people tall and straight
Ready for school at half past eight.

28. Here we dance Looby Loo,
Here we dance Looby light
Here we dance Looby loo,
All on a Saturday night.
I put my right hand in,
I put my right hand out,
I give my right hand a shake, shake, shake
and turn myself about.
Repeat with: my left hand, my right foot, my left foot,
my little head, my whole self.

29. Tune: Merrily We Roll Along

1. Merrily we skip along, skip along, skip along
   Merrily we skip along,
   Singing on our way.

2. Merrily we run along, run along, run along, run along,
   Merrily we run along,
   We don't have time to stay.

3. Merrily we hop, hop, hop. Hop, hop, hop. Hop, hop, hop.
   Merrily we hop, hop, hop,
   We like to hop and play.

4. Merrily we gallop away, gallop away, gallop away,
   Merrily we gallop away,
   We're having fun today.

30. This is the way we speak to you, "Good morning, friend." and "How are you?"
This is the way we speak to you.
We always have something to say.
This is the way we sing a song.
Tra, la, la, la
Tra, la, la, la
This is the way we sing a song.
We're happy all this day.

31. We tap, tap, tap, with the right foot. (3 taps on words
Then tap, tap, tap, with the left. tap with the)
Sing tra-la-la-la-la
And clap with delight
Step forward, step backward, and step to the right.
Then step to the right
Sing tra-la-la-la-la
And clap with delight.
Step forward, step backward
Then step to the left
Sing tra-la-la-la-la
And clap with delight
Bend forward, bend backward
Then slide to the right
Sing tra-la-la-la-la
And clap with delight
Bend forward, bend backward
Then slide to the left.

Sing tra-la-la-la-la
Clap with delight
Run forward, run backward
Skip forward and back.
Sing tra-la-la-la-la
And clap with delight
I like you, I like you
With all of my might
Sing tra-la-la-la-la
Clap with delight.

32. The Snowman

Here is a snowman - big and white, isn't he a funny sight!
Let's make a snow ball, toss it at his hat. Off it goes,
just like that!

33. This is the way the ladies ride
Tri, tre, tre, tree
Tri, tre, tre, tree
This is the way the ladies ride
Tri, tre, tre, tre, tre, tri, tre, tre,

This is the way the gentlemen ride
Gallop-a-trot
Gallop-a-trot
This is the way the gentlemen ride
Gallop-a-gallop-a-trot

This is the way the farmers ride
Hobbledy - hoy
Hobbledy - hoy
This is the way the farmers ride
Hobbledy - hobbledy - hoy!

B. 34. (In large or small circles at tables. Partners already designated.)

1. I can jump, jump, jump
I can hop, hop, hop
I can turn myself around
Just like a top.

2. I can clap, clap, clap
I can tap, tap, tap (toes)
Go down on my toes
And up with a snap.

3. Turn to my partner
And bow just so, (bow and curtsy)
Turn to my neighbor
And say hello (shake hands)
In to the center (join hands and move)
And out we go (to center and back, back and forth, twice)
With a ho, ho, ho!

35. What can you do with your hands?

I can jump them up high
I can jump them down low,
I can put them together
And hold them just so.

What can you do with your fingers?

Open, shut them
Open, shut them
Give a little clap
Open, shut them. Open, shut them.
Put them on your lap
Creep them, creep them
Creep them, creep them.
Right up to your chin
Open up your little mouth
But do not put them in.
Open, shut them. Open, shut them.
To your shoulders fly.

36. All for Baby

Here's a ball for Baby, (Cup your hands to make a ball)
Big and soft and round!
Here is baby's hammer--- (Pound your fists together)
O, how he can pound!
Here is Baby's music-- (Clap your hands)
Clapping, clapping so!

37. Happy Rubber Man

I am a happy rubber man.
I stretch and stretch as far as I can.
I stretch my neck, I stretch my hands,
I stretch my legs like rubber bands.
And then the stretch goes out of me,
And I'm as limp as I can be.

38. I Wiggle my Fingers

I wiggle my fingers
I wiggle my toes
I wiggle my shoulders
I wiggle my nose
Now no more wiggles are left in me
So I fold my hands
And sit as still as I can be
(Stand up and say: left hand, right hand; swing yourself around
left hand, right hand; sit right down.
(Children will enjoy making their own wiggle songs.)
Touch your toes
Touch your knees
Twirl around once
And sit down please.

39. Fingers

I have ten little fingers and they all belong to me.
I can make them do things, would you like to see?
I can shut them up tight, or open them wide.
I can put them together or make them all hide.
I can make them jump high, I can make them jump low.
I can fold them up quietly and hold them just so.

40. Open, shut them; open, shut them.
Give a little clap,
Shut them, open; shut them, open,
Lay them in your lap.
Creep them up to little chin
Open wide the little mouth and pop the finger in.

Open, shut them; open, shut them
Up to shoulders high;
Let them flutter; let them flutter;
Falling almost to the ground;
Quickly bring them up and whirl them round and round

41. The Church

This is the church, (Lace left hand fingers through right hand fingers, pointing toward you)
This is the steeple, (Bring out thumbs, press together, form steeple)

Open the door and see all the people. (Lay open palms and expose fingers pointing upward)
Close the door and let them pray. (Close palms)
Open the door and they all go away. (Open palms, unlace fingers and walk away)

42. Here's a Ball

Here's a ball (make ball with fingers)
And here's a ball (larger circle with both hands)
And a great big ball I see (use both arms)
Let us count them. Are you ready?
One! Two! Three! (make each circle as counted)

43. Jack-in-the-Box

Jack-in-the-box
All shut up tight (down)
Not a breath of air,
Nor a peep of light
How tired he must be
There all in a heap,
Open the box
And he will leap (hop up)

44. Tall and Small

Here is a giant who is tall, tall, tall; (stand up tall)
Here is an elf who is small, small, small; (slowly rise)
The elf who is small will try, try, try; (slowly rise)
To reach to the giant who is high, high, high; (stand tall stretch and reach)

45. Right and Left

This is my right hand
I'll raise it up high
This is my left hand
I'll touch the sky
Right hand, left hand
Roll them around
Left hand, right hand
Pound, pound, pound.

46. Tune: The More We Get Together

The more we play together, together, together.
The more we play together.
The happier we'll be.
For your friends are my friends.
And my friends are your friends.
The more we play together
The happier we'll be
(Substitute other verbs; dance, work, write, read, swing. Always gesture to a different child on the lines "Your friends are my friends" etc.)

47. (Partners are designated. Children maybe in one large circle or by fours or sixes around their tables.)

1. Now with your hands go	(hold out hands)
clap, clap, clap.	(3 claps, rhythmic on words)
And with your foot go	(bend and touch foot)
tap, tap, tap.	
And have a care	(partners lock right arms)
My partner there	(turn about once)
Or in our fun	(get back to place)
You'll have no share.	(clap 3 times on <u>have no share</u>.)
2. And now we'll all go	(all hippety hop in circle,
hop, hop, hop.	clockwise until third time
And never, never	we say stop)
stop, stop, stop.	
And have a care	(Same as first verse, use
My partner there	right arms. Children who
Or in our fun	already know right and left
You'll have no share.	should use right in first verse and left in second verse.)

48. Paw Paw Patch
(Useful to clinch certain expressions as needed in Reading Readiness work. Choose appropriate verse.)

1. Come on girls and let's go find them.
Come on boys and let's go find them.
Come on all, and let's go find them.
Way down yonder, on grandfather's farm.

2. Come on girls, and let's go help them.
Come on boys, and let's go help them.

Come on all, and let's go help them.
Way down yonder, on grandfather's farm.

3. Picking up apples, putting them in a basket.
Picking up apples, putting them in a basket.
Picking up apples, putting them in a basket.
Way down yonder, on grandfather's farm.

4. Picking up eggs, putting them in a basket.
Picking up eggs, putting them in a basket.
Picking up eggs, putting them in a basket.
Way down yonder, on grandfather's farm.

49. Lovely Laura, will you stand up, will you stand up?
Lovely Laura, will you stand up, will you stand up, today?
(Little Leslie, Handsome Herbert, Jump Jackson, Modest Martha, etc.)
Will you stand up to play?

For assigning parts for simple dramatizations:

Ella will you be the lamb?
Yes, I'll be the lamb.

Thompson will you be the rooster?
Yes, I'll be the rooster.
Who is the lamb?

C. 50. Bye, bye, baby, bye
I'm going to school
Be good, I'll soon be back
Bye, baby, bye

51. Now, I'm running.
Now, I'm skipping.
Now, I'm hopping, 1-2-3
Now, I'm running.
Now, I'm skipping.
Now, I'm hopping, look and see.

52. Christmas is coming, the turkeys are fat.
Please put a penny in the old man's hat.

53. Tune: Mulberry Bush (Teacher points to a girl and sings to her.)
Teacher: What are you doing, my pretty Miss?
Girl: I'm skipping, I'm skipping, I'm skipping.

Teacher: What are you doing, my pretty Miss?
Girl: I'm skipping now, today.

54. Mulberry Bush (To clinch activities of foods, home, farm, school)

1. I'm putting the dishes on the table, on the table, on the table.
   I'm putting the dishes on the table.
   I'm helping Mother today.

2. I'm brushing the carrots today, today (repeat 3 times)
   That's what little Sally would say.

3. I'm putting the toys away, away. (repeat 3 times)
   I'm helping the teacher today.

4. She's putting the toys away, away (repeat 3 times)
   So we can go out to play.

5. We're putting the toys where they belong. (repeat 3 times)
   So all can go along.

55. Christmas Bound (Tune: "Are you Sleeping?")

Bells are ringing; bells are ringing
Children singing; children singing
Merry, merry Christmas,
Merry, merry Christmas.
Bright New Year, bright New Year!

56. Autumn Mood - Louise Abney

Light solo: A golden leaf is falling to the ground.
Unison: Hush! Hush!
Light solo: With just the faintest whisper of a sound.
Unison: Brush! Brush!
Light group: Leaves
Light and medium groups: And leaves
Light, medium and dark groups: Are swirling in a shower.
Light and medium groups: Still! Still!
Unison: A golden rain is falling on the hill.

57. Clap, Clap, Clap

Two little hands do clap-clap-clap
Two little feet go tap-tap-tap
With a quick little leap up from my chair,
Two little hands reach high in the air,
Two little feet go thump-thump-thump
Two little feet go jump, jump, jump
One little child sits quietly down

58. Feet

Two little feet go tap, tap, tap
Two little hands to clap, clap, clap
A quick little leap up from the chair
Two little arms reach high in the air
Two little feet to jump, jump, jump
Two little hands go thump, thump, thump
One little body turns round and round
One little child sits quietly down

59. Pie, pie, pudding and pie
Pete likes pudding and I like pie.

60. Rain, rain, go away
Come again some other day
Little Jimmy wants to play.

61. Airplanes

One, two, three, four, five
Watch that airplane dive
Six, seven, eight, nine, ten
There it goes again.

62. (Fly around the room)

When Mr. Rooster talks to you,
He says, "Cock-a-doodle-do."

63. The rooster says, "Good morning"
But not the way we do
He stretches his long neck
with a rrrrrrrrrrrr
And a cockle doodle doo!

64. The Clock

This is what the clock says
Tick, took, tick, took
This is what the clock says
Tick, took, tick, took
This is what the clock says
Tick, took, tick, took,
Come to school at half past
Eight O'clock

65. Indians in a Teepee

Five little Indians in a teepee,
Sleeping quietly as can be
Along comes the chief and
What do you think?
Up jump the Indians quick as a
wink

66. Indians

Ten little Indians standing in a row (10 fingers held up)
They all bow down to their chief just so (10 fingers bend down)
They march to the left (move both hands to the left with fingers held up)
They march to the right (move both hands to the right with fingers held up)
This is the way they learn to fight (tap finger tips together)
Along comes a cowboy with a great big gun (index finger point)
Boom, boom, boom, and away they all run
(Index finger shoots; then fingers on both hands run away)

67. White sheep, white sheep
On a blue hill
When the wind stops
You all stand still.

When the wind blows
You walk away
White sheep, white sheep
Where do you go?

68. Every day, the rooster crows;
He stretches on his toes
He flaps his wings and shakes his head
And says, "Get up, get up, you sleepy head."

69. Christmas

Into the basin put the plums
Stir around, stir around, stir around
Next the good white flour comes
Stir around, etc.
Sugar and peel and eggs and spice
Stir around, etc.
Mix them and fix them and cook them twice
Stir around, etc.

70. We put the seed into the ground. (Squat, lower your head, fold arms over your head)
And the sun shines; and the rain falls down.
And the seed begins to grow, and grow, and grow. (Rise and unfold your arms slowly. Repeat "grows" until your arms are high above your head and you're standing on your toes)
And then it says, "Good morning, sun."

71. A goblin lives in our house,
A goblin lives in our house,
in our house, in our house,
A goblin lives in our house,
all the year around

He bumps
and he jumps
and he stumps
and he thumps!

He knocks
and he rocks
and he rattles at the locks!

A goblin lives in our house,
A goblin lives in our house,
All the year around.

72. Here are Baby's soldiers, (hold up all ten fingers)
Standing in a row.
Here's the Baby's trumpet, (hold your two fists to your mouth and pretend you are blowing a horn)

Toot-too-toot! too-too!
Here's the way that Baby (cover your eyes with your hands and peek through your fingers)
Plays at "Peep-a-boo!
Here's a big umbrella-- (make one with your hands over your head)
Keeps the Baby dry!
Here's the Baby's cradle-- (cup your hands to make a cradle and rock it to and from)
Rock-a-baby-by!

73. Grandma's Glasses

Here are Grandma's glasses (Make circles with your fingers and hold them overy your eyes to look like glasses)
And here is Grandma's hat; (put both hands on your head and make a pointed hat)
And here's the way she folds her hands (fold your hands and place them in your lap)
And puts them in her lap.
Here are Grandpa's glasses (with your fingers, make larger glasses for Grandpa)
And here is Grandpa's hat; (make a larger pointed hat)
And here's the way he folds his arms (fold your arms across your chest)
And sits like that.

74. Ten Fluffy Chickens

Five eggs and five eggs. (hold up two hands)
That makes ten
Sitting on top is the Mother Hen (fold one hand over the other)
Crackle, crackle, crackle; (clap 3 times)
What do I see?
Ten fluffy chickens (ten fingers)
As yellow as can be!

75. Ten Little Firemen

Ten little firemen
Sleeping in a row; (hold out your hands with fingers curled to make the sleeping firemen)
Ding, dong goes the bell, (pull down on the bell cord)
And down the pole they go (with your fists together, make your hands slide down the pole)
Off on the engine,

Oh, oh, oh, (pretend you are steering a fire engine very fast)
Using the big hose,
So, so, so! (make a nozzle with your fist and pretend to use a big fire hose)
When all the fire's out,
Home so-o slow. (steer the engine very slowly)
Back to bed,
All in a row. (curl fingers again)

76. Sh--sh--sh--! goes the door on the bus.
Sh--sh--sh--! as it opens for us.
We all step inside and to school we will ride.
Sh--sh--sh--! The door opens again,
And out we come! 1-2-3-4-5-6-7-8-9-10
Sh--sh--sh--! Close the door.
There are no more.

77. This man drives a taxi. (Motion of steering car.)
This man leads the band. (Wave imaginary baton.)
This man helps in traffic.
By holding up his hand. (Hold up hand.)
This man brings the letters. (Pretend to carry shoulder sack.)
This man scares a crow. (Arms out at sides.)
This man is a snowman.
Who melts because he's snow. (Sink to the floor.)

78. Morning and Night

Over there the sun gets up
And travels on his way,
At noon he rides above our head,
At night he goes away.

79. The Stork

The stork is such a funny bird,
Sleeps on one leg all night. (Stand on one leg)
His head is tucked beneath his wing. (Drop head and cover with right arm)
Completely out of sight.
But in the morning, when he wakes
Up comes his head so high: (Raise head high)
Down comes his leg; out stretch his wings; (stand on both feet and stretch out arms)
He flies to reach at the sky.

80. Don't Stop

Don't stop, says the clock
Don't hurry -- Tick tock
Don't stop -- Don't hurry
Tick-tock-tick-tock--tick-tock
Tick-tock-tick-tock--tick-tock

81. What does the hail say?
Knock! Knock!
What does the rain say?
Pit! Pat!
What does the sleet say?
Sh! Sh!
What does the wind say? Whoo! Whoo!

82. Five Little Children

Five little children sliding on the floor,
One tumbled down and there were four.

Four little children laughing with glee,
One tumbled down and then there were three.

Three little children sliding toward you,
One tumbled down and then there were two.

Two little children sliding for fun,
One tumbled down and then there was one.

One little child sliding all alone,
He tumbled down and then there were none.

83. Five Little Squirrels

Five little squirrels sat up in a tree. (Hold up five fingers)
This little squirrel said, "What do I see?" (Point to thumb)
This little squirrel said, "I smell a gun." (Point to pointer finger)
This little squirrel said, "Oh, let's run." (Point to middle finger)
This little squirrel said, "Let's hide in the shade." (Point to ring finger)
This little squirrel said, "I'm not afraid." (Point to little finger)
Then BANG!! went the gun!! (Clap hands)
And away the little squirrels ran, every one. (make running motions with fingers)

84. Snowmen

Five little snowmen
Five little snowmen, happy and gay.
The first one said, "What a beautiful day."
The second one said, "We'll never have tears."
The third one said, "We'll stay here for years."
The fourth one said, "But what will happen in May?"
The fifth one said, "Look! We're melting away."

85. Valentines

Five little valentines were having a race.
The first little valentine was frilly with lace.
The second little valentine had a funny face.
The third little valentine said, "I love you."
The fourth little valentine said, "I do too."
The fifth little valentine was sly as a fox, he ran the fastest to your valentine box.

86. Five Little Rabbits

Five little rabbits sat under a log.
This one said, "Hark! I hear a dog."
This one said, "Ha! I see a man."
This one said, "Run! Run while you can."
This one said, "Ha! I'm not afraid."
This one said, "Stop! Hide in the shade."
The man passed by, "We are all alive."
Said the funny little rabbits and they ran all five.

87. Three Little Pumpkins

Three lit-tle pump-kins sit-ting on a fence,
A witch came rid-ing by, Ha! Ha! Ha!
I'll take you all, and make a pump-kin pie. Ha! Ha!

88. Little Tiny Spider

Teeny tiny spider climbed up the water spout. (put the tip on your right pointing finger against the top of your left thumb. Now, keeping your hands around and put the tip of your left pointing finger against the tip of your right thumb. Twist again, putting your right finger

against your left thumb. Keep doing this to make the spider climb.)
Down came the rain (making a sweeping motion downward with both hands to show rain falling)
And washed the spider out.
Out came the sun (make a circle over your head with your arms for the sun)
And dried up all the rain.
So the little tiny spider (make the spider climb up again)
Climbed up the spout again.

89. Hickory Dickory Dock

Hickory, dickory, dock. (arms swing back and forth)
The mouse ran up the clock. (left arm held up, right hand runs up)
The clock struck one. (clap one)
The mouse ran down. (right hand runs down left arm)
Hickory, dickory dock

Note: Can be used for <u>counting</u>. Clock can strike any number up to twelve and children clap in unison with counting.

90. Frogs

One, two, three, four, five (count fingers)
Five little frogs standing in a row
This little frog stubbed his toe; (point to each finger in turn)
This little frog said, "oh, oh, oh."
This little frog laughed and was glad;
This little frog cried and was sad;
This little frog, so thoughtful and good,
Ran for the doctor as fast as he could.

91. Soldiers

Five little soldiers
Standing in a row; (Hold up five fingers as soldiers)
Three stood straight,
And two stood so! (Hold three fingers straight, let two bend over)
Along came the captain, (Move the pointing finger of your other hand in front of the five little soldiers)

And what do you think? (Quickly straighten up all fingers)
They all stood straight
As quick as a wink!

92. Finger Play

Ten little soldiers,
All in a row,
They all bowed down
To the captain so--
They marched to the left,
They marched to the right,
They stood up straight
Ready to fight--
Along came a man
With a great big gun,
Bang you should have seen
Those soldiers run.

93. Way up high in an apple tree, (hands above the head)
Two little apples smiled at me. (hands form apples--still raised.)
I shook that tree as hard as I could (shaking motion with hands)
And down came the apples. (Drop hands)

94. Once I saw A Bunny

Once I saw a bunny (make a bunny's head with your right hand)
And a green cabbage head. (Make a cabbage head with your fist)
"I think I'll have some cabbage", the little bunny said. (Make the bunny hop to the cabbage)
So he nibbled and he nibbled, (make nibbling motions with the fingers of your right hand)
Then he pricked his ears to say, (Straighten up the two fingers that are the bunny's ears)
"Now I think it's time
I should be hopping on my way." (Let the bunny hop away)

95. Ten Little Jingle Bells

Ten little jingle bells hung in a row,
Ten little jingle bells helped the horse go.
Merrily. Merrily.
Over the snow, Merrily, merrily sleighing we go.
One little jingle bell fell in the snow.
Nine little jingle bells helped the horse go.

96. Ten Little Ducklings

Ten little ducklings, (move hand back and forth in waddling motion)
Dash, dash, dash,
Jumped in the duck pond (motion of jumping)
Splash, splash, splash!
When the mother called them,
"Quack, quack, quack,"
Ten little ducklings swam right back (swimming motion)

97. This Old Man

This old man, he played one. (Hold up one finger)
He played knick-knack on his thumb. (Tap your thumbs together)
Knick-knack, paddy-whack, give the dog a bone, (Clap your hands on your knees; clap your hands together; then hold out one hand as if you were giving a dog a bone)
This old man came rolling home. (Make a rolling motion with hands)

This old man, he played two, (Hold up 2 fingers)
He played knick-knack on his shoe. (Touch your shoe. Repeat above)
This old man, he played three, (Hold up 3 fingers)
He played knick-knack on his knee. (Touch knee. Repeat above)
This old man, he played four, (Hold up 4 fingers)
He played knick-knack on the floor. (Touch floor. Repeat above)
This old man, he played five, (Hold up 5 fingers)
He played knick-knack on his drive (Touch floor; repeat above)
This old man, he played six, (Hold up 6 fingers)
He played knick-knack on his sticks. (Tap pointing fingers together. Repeat above)
This old man, he played seven, (Hold up 7 fingers)
He played knick-knack along to Devon. (Point away from you, repeat above)
This old man, he played eight, (Hold up 8 fingers)
He played knick-knack on his pate. (Touch head; repeat above)
This old man, he played nine, (Hold up 9 fingers)
He played knick-knack on his spine. (Touch your back; repeat above)
This old man, he played ten, (Hold up 10 fingers)
He played knick-knack once again.

98. The Pigs

Two mother pigs (hold up thumbs) lived in a pen (make pen with arms)
Each had four babies (hold up fingers)
And then there were ten.
These four babies (hold up four fingers) were black as night.
These four babies (hold up other four fingers) were black and white
Now all eight babies loved to play.
And they rolled and rolled in the mud each day (roll hands over)
And at night, with their mothers, they curled in a heap, (make fists)
And squealed and squealed till they went to sleep. (heads on hands and go to sleep)

99. The Little Turtle

There was a little turtle,
He lived in a box.
He swam in a puddle.
He climbed on the rocks.
He snapped at a mosquito.
He snapped at a flea.
He snapped at a minnow.
And he snapped at me.

He caught the mosquito.
He caught the flea.
He caught the minnow.
But he didn't catch me!!

100. Six Little Pussy Cats

Six little pussy cats, very much alive,
One ran down the street, then there were five.
Five little pussy cats playing near the door.
One ran inside; then there were four.
Four little pussy cats underneath a tree,
One heard a dog bark and then there were three.
Three little pussy cats thinking what to do,
One saw a little bird; and then there were two.
Two little pussy cats sitting in the sun,
One ran to catch his tail; then there was but one.
One little pussy cat looking for some fun,
He saw a butterfly; then there was none.

101. 1, 2, 3

1, 2, 3, 4, 5, I caught a fish alive
6, 7, 8, 9, 10, I let him go again.
Why did you let him go? Because he bit my finger so.
Which finger did he bite? This little one on the right.

SINGING GAMES

Hickory, Dickory Dock

(I am using Victor 22760, which is a long playing record.)
Formation: Children are in a double circle, partners facing.

Verse: Hickory, dickory dock, tick tock,
The mouse ran up the clock, tick tock.
The clock struck one, the mouse ran down
Hickory, dickory dock, tick tock.

Directions:

Line 1. Stretch arms overhead and bend the body from side to side like a pendulum, finish with two stamps on "tick tock."

Line 2. Repeat action of line one.

Line 3. Clap hands on "one." Join hands with partner and run to the right in a little circle.

Line 4. Clap hands on "one." Join hands with partner and repeat the pendulum swing with the two stamps.

Twinkle, Twinkle, Little Star

Verse: Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle, little star
How I wonder what you are.

Directions:

Line 1. Children have arms extended overhead and fingers extended and moving. Each child takes seven tip toe steps toward the center of the circle.

Line 2. Continue with seven tip toe steps in place making a full turn around.

Line 3. Each child makes a circle with his arms and hands, rocking back and forth.

Line 4. All form a diamond with the fingers in front of the face.

Line 5. With the arms overhead and the fingers extended, move backward to original place with seven tip toe steps.

Line 6. Turn in place with seven tip toe steps.

NURSERY RHYMES AND POEMS

Squirrel, Squirrel

Squirrel, squirrel in the park,
Your tail is like a question mark.

Your little nose is black and bright;
Your eyes are glimmering with light.

When you run, you run in jumps,
Up the trees, around the stumps.

Over the grass and clover, then
Scooting up the trees again.

Squirrel, squirrel, stop and see
What I brought along with me;

Something that is brown and sweet,
Something that you like to eat.

Squirrel, don't you understand?
Here's a peanut in my hand.

--Dorothy Aldis

The Star

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

--Jane Taylor

Little Charlie Chipmunk

Little Charlie Chipmunk was a TALKER.
Mercy me!
He chattered after breakfast and he
chattered after tea!
He chattered to his father and he
chattered to his mother!
He chattered to his sister and he
chattered to his brother!
He chattered till his family was almost
driven wild.
Oh, Little Charlie Chipmunk was a very
tiresome child!

Who has seen the Wind?

Who has seen the wind?
Neither I nor you;
But when the leaves stand trembling.
The wind is passing through.

Who has seen the wind?
Neither you nor I.
But when the trees
Bow down their heads,
The wind is passing by.
--Christina Rossetti

New Shoes

I have new shoes in the fall time
And new ones in the spring.
Whenever I wear my new shoes
I always have to sing!
--Alice Wilkins

The Purple Cow

I never saw a Purple Cow,
I never hope to see one;
But I can tell you, anyhow,
I'd rather see than be one.
--Gelett Burgess

Shadow Dance

O Shadow,
Dear Shadow,
Come, Shadow,
And dance!
On the wall
In the firelight
Let both of
Us prance!
I raise my
Arms, thus!
And you raise
your arms, so!
And dancing
And leaping
And laughing
We go!
From the wall
To the ceiling,
From ceiling
To wall,
Just you and
I, Shadow,
And none else
At all.

--Ivy O. East Wick

The Unhappy Pencil

"Ouch! " said the Pencil (As mad as could be)
"Some naughty school child
Is chewing on me! "

"You-all", said the Pencil (He came from the South)
"Never should put me
Inside of your mouth! "

"I often am dirty!
I fall on the floor
I'm probably covered with germs,
And what's more--

I'm not for eating
I'm filled up with lead
From my bright wooden coat to my
black sharpened head,

Your teeth are for chewing (That's easy to see)
But use them at mealtime and
not on poor me."

My Dog

My dog listens when I talk.
He goes with me for a walk;
When I sleep, he's sleepy too.
He does everything I do.

He has eyes that always show
He knows everything I know.

I never do a thing but he
Thinks it is all right for me.

When I speak he always minds.
He shares with me the things he finds.

When other people say I'm bad,
He hangs his head and looks so sad.

He cuddles up and laps my hand
And tells me he can understand.
--Tom Robinson

Facts

A cow is never purple,
A horse is never green;
A bear is never yellow
Or a pink or in between.

You'll never see a leopard
Without a spotted skin
And every slinky tiger
Wears stripes up to his chin.

No angle-worm is woolly,
No porcupine has fur,
No donkey, though content,
was ever known to purr.

A camel's always humpy.
A fox is always sly;
These things you can count on
But I can't tell you why. --Alice Wilkins

Someone

Someone came knocking
At my wee, small door;
Someone came knocking,
I'm sure--sure--sure;
I listened, I opened,
I looked to left and right,
But nought there was a stirring
In the still, dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech owl's call,
Only the cricket whistling
While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all.
--Walter de la Mare

When did the world begin?

"When did the world begin and how?"
I asked a lamb, a goat, a cow;

"What's it all about and why?"
I asked a hog as he walked by;

Where will the whole thing end and when?
I asked a duck, a goose, a hen;

And I copied all the answers too,
A quack, a honk, an oink, a moo.
--Robert Clairmont

A Coffee-Pot Face

I saw my face in the coffee pot.
Imagine, a coffee pot face!
My cheeks were big and my nose was not,
And my mouth was everyplace.
--Aileen Fisher

Choosing

Which will you have, a ball or a cake?
A cake is so nice, yes, that's what I'll take.
Which will you have, a cake or a cat?
A cat is so soft, I think I'll take that
Which will you have, a cat or a rose?
A rose is so sweet, I'll have that, I suppose
Which will you have, a rose or a book?
A book full of pictures? Oh, do let me look!
Which will you have, a book or a ball?
Oh, a ball! No a book! No, a ----
There! have them all!

--Eleanor Farjeon

Clouds

White sheep, white sheep
On a blue hill,
When the wind stops
You all stand still.
When the winds blow
You walk away slow.
White sheep, white sheep,
Where do you go?

--Christina Rossetti

Little Robin

There's a lonely little robin,
In a tree by my door.
And he waits for his master
To return evermore
So remember, please remember,
That I'm lonely, too
Hop along, Little Robin,
I'll be waiting for you.

Book Houses

I always think the cover of
A book is like a door
Which opens into someone's house
Where I've not been before.

A pirate or a fairy queen
May lift the latch for me;
I always wonder, when I knock
What welcome there will be.

And when I find a house that's dull
I do not often stay,
But when I find one full of friends,
I'm apt to spend the day.

I never know what sort of folks
Will be within, you see,
And that's why reading always is
So int'resting to me.
--Anne Fellows Johnston

Sammy

When Sammy put the paper on the wall
He put the pot of paste out in the hall
He papered 'round the chairs
He papered 'up the stairs
He even put a border 'round Grandma's shawl.

When Sammy put the paper on the wall
He spilled the pot of paste upon us all.
Now, we are all stuck together,
Like birds of a feather
When Sammy put the paper on the wall.

Down in the Meadow

Down in the meadow, in a little small brook
Swam three little fishes and a mama fish, too
"Swim", said the mama, "Swim if you can."
And they swam, and they swam, all over that dam
"Stop", said the mama fish, "You might get lost."
But the three little fishes didn't want to be bossed.
So they swam and they swam and they swam and they swam
And they swam, and they swam
All over that dam!

LISTENING

(Have the children stand with arms at the sides to make a small 1.)

Little Leaf

Little leaf, little leaf, (Hold out palm of hand)
Fly, fly, fly! (Wave arms)
The cold wind will take you up in the sky. (Look toward the sky)
The cold wind will whirl you around and around. (Turn around)
And softly--so softly you'll fall to the ground. (Sink quietly and slowly to the floor)

Little Yellow Duck

The little yellow duck is taking his nap.
Sh--everybody! Just whisper, don't talk!
He's all tired out, and he needs his rest.
Sh--everybody! Just tip toe, don't walk.

Little Jack Frost

Lit-tle Jack Frost bites my nose,
Lit-tle Jack Frost stings my toes,
Lit-tle Jack Frost climbs the trees,
Lit-tle Jack Frost paints the leaves.

In a Pumpkin Patch

Three lit-tle pump-kins ly-ing ve-ry still
In a pump-kin patch on a great big hill.

This one said, "Oh, I'm ve-ry, ve-ry green;
But I'll be orange for Hal-low-e'en."

Three lit-tle pump-kins ly-ing ve-ry still
In a pump-kin patch on a great big hill.

This one said, "Oh, ____ me! _____ OH, ____ my!
Today I'll be a pump-kin pie."

Three lit-tle pump-kins ly-ing ve-ry still
In a pump-kin patch on a great big hill.

This one said, "Oh, ____ I am on my way
To be a Jack-O-Lan-tern today."

Jack-O-Lantern

I am a pumpkin, big and round.
Once upon a time I grew on the ground.
Now I have a mouth, two eyes, a nose
What are they for, do you suppose?
When I have a candle inside shining bright
I'll be a jack-o-lantern on Halloween night.

I want to make a Snowman

I want to make a snowman.
It is such a lot of fun
To make a smiling snowman.
Don't spoil it, Mr. Sun!
Just stay behind that cloud now,
And go to sleep today.
I want to make a snowman,
So please don't spoil my play!

Valentine

To every little friend of mine.
I'll send a pretty valentine. (Make heart shape with thumbs and forefingers)
To some, I'll send one like a book. (Fold palms together)
They'll find a message, if they'll look. (Open palms)
I'll send this little heart of mine (Make heart shape again)
with much love to my valentine.
And when I hear the postman ring, (Twirl finger)
These valentines to him I'll bring. (Spread and extend hands)

Easter

Easter is the time of year
That hearts are glad and full of cheer.
We go to church on Easter Day
For friends and neighbors we always pray.

St. Patrick's Day

On St. Patrick's Day we see shamrocks.
Count the leaflets one, two, three.
Like a hat with three feathers.
Like a coat with three buttons.
Like a stool with three legs.
Like a hat rack with three pegs.

Umbrellas

This yellow umbrella keeps off the sun.
Here it is. Now there is _____. (The class supplies the number.)
This umbrella is purple and new.
Here it is. Now there are _____.
This brown umbrella keeps rain off me.
Here it is. Now there are _____.
Can you play this umbrella game?
Tell me the colors we did not name.

This Little Duck

This little duck said, "Quack, quack, quack!
I like the rain when it splashes on my back! "
This little duck said, "Oh, what a treat
to splash in the rain with my two webbed feet! "
This little duck said, "I want to swim! "
How would you like to go along with him?"
How many ducks now do you see?
Count each one of them for me!

Five Little Pigs

This little pig makes an "oink, oink" sound.
This little pig is fat and round.
This little pig roots all around;
With his piggy snout, he digs up the ground.
This little pig has a curly tail;
He eats his lunch from a shiny pail.
This little pig doesn't seem to care
If any of the other pigs get their share.
Oink, oink, oink, oink, oink!

Halloween Poem

Five little pumpkins sitting on a gate,
The first one said, "Oh my, it's getting late."
The second one said, "There are witches in the air."
The third one said, "But we don't care."
The fourth one said, "Let's run, let's run."
The fifth one said, "I'm ready for fun."
"Oooo! " went the wind, out went the light
Those five pumpkins ran fast out of sight.

I am a Top

I am a top. I am made of tin. (Make top shape with two hands)
Wind me up and watch me spin. (Twirl pointer finger)
I am a top all shiny and new. (Pretend to hold top)
I will spin around for you. (Children turn around several times)
I will twirl and twirl some more, (Continue turning)
And then I'll tumble on the floor. (The children sink to the floor)

GAMES FOR DEVELOPING ORAL ENGLISH----BEGINNERS AND FIRST GRADE

Bonita M. Long

(Taken from Games and Jingles for Speech Development--Barrows & Hall)

Playing Rag Doll

I'm a limp rag doll.
I have no bones.
My arms are limp.
My neck is limp.
I'm a limp rag doll.
(Play you are a limp rag doll.)

Suggestions for teaching: Most children have among their possessions a rag doll. They will understand what it means to make themselves limp like a rag doll. The actual demonstration with a rag doll is effective. The children who impersonate a rag doll most successfully may lead the exercise later.

Exercise for Relaxation

Quiet Time

This is my quiet time.
My hands and feet are still.
My head is down.
My eyes are closed.
This is my quiet time.
(Play this your quiet time. Sit quietly.)

Stop, Look and Listen

"Oh, stop, look and listen",
   said Mother to Pete,
"Oh, stop, look and listen
   when crossing the street."

The Swing Song

Swing-swing! Swing-swing!
Swing on the willow tree! Swing!
Swing-swing! Swing-swing!
Swing as we swing as we swing!

Suggestions for teaching: "Stop, Look and Listen" and the "Swing Song" should not be given to the child who is trying to correct his defective "s" until he is able to pronounce words containing "s" correctly.

Nursery rhymes for further practice are: "Simple Simon", "Pussy Cat, Pussy Cat", "Sing a Song of Sixpence", "See, Saw Margery Daw".

Exercise for "th":

Monkey Talk

Little Monkey in a tree,
This is what he says to me,
"They, they, they,
Thee, thee, thee."
Monkey jumps from limb to limb
While I chatter back to him:
"Thee, thee, thee,
They, they, they."

Suggestions for teaching: The voiced form of "th" is taught in the same way as the voiceless form as in "thin". If the child can already form voiceless "th" he will readily learn the voiced form.

Exercise for relaxation:

Trees in the Wind

I'm a tree in the woods;
I sway in the wind.
My hands are the leaves;
They fall from the trees
How softly they float
From the top of the trees.
(Play you are a tree. Let the wind blow you.)

Suggestions for teaching: The teacher may have to lead the children perhaps by questions, perhaps by example, to bring about the desired motion of the body and hands. A teacher who used this lesson let one child impersonate the wind. He ran through the group saying "oo-oo-oo." As the wind passed through the trees, they swayed most submissively.

Other games that might be of help in teaching oral English may be found in a book written by Bonita M. Long.

Who is Knocking at my Door

Let one child be "it". "It" hides his eyes. The teacher points to a child, this child knocks on his desk. "It" says, "Who is knocking at my door?" The child who knocked says, "It is I."

"It" tries to guess who said, "It is I." If he guesses right, he is still "It", but if he fails to guess the right child, he sits down and the child who said, "It is I" is the next "It." Navajo children seem to enjoy this game and sometimes they will change their voices so "It" has a harder time guessing them.

Place at least 10 objects on a table, pencil, book, colors, car, etc. Let a group of children look at them and call them by name. Cover them with a cloth. Let children take turns calling them from memory. Keep score. The Navajo children seem to enjoy this game. It teaches them to be observant. They often play it by themselves, without help of the teacher.

Place a box of crayons away from the group. Let one child be "It." "It" chooses a color and hides it behind his back. "It" asks around the circle, "What color do I have, John?" John says, "Is it blue?" "It" says, "No, it is not blue." or "Yes, it is blue." "It" asks around the circle until some child guesses correctly. Whoever guesses correctly is "It" and the game goes on. This is a good game for getting oral English.

READING GAMES AND ACTIVITIES

Hunting for the Action

A child can act out silently a part of a story just read. The other children look for the place telling about it in the story. The one who finds it may read it aloud.

"Sound Word Game"

A group may play a "sound" word game. The one who is "It" draws a card from a set of word cards. He asks a player to pronounce the word, tell what might make the sound, and when such a sound would be made. If the one called on is able to meet the requirements, he becomes "It." If not, the first "It" has another turn. Example: moo-meow-squeak-drip, etc.

Airplane

Draw a spiral path on a sheet of paper with a hangar at the end of the path. Divide the path into sections. Place word cards on the path. Two players have an object representing an airplane and duplicate sets of 1" x 2" cards with the same words that are on the path. The game begins with both airplanes in the lower left space and each player's cards face up. The first player reads the word on his top card. If the word is the same as the one in the first space of the path, his plane is moved to that space. If not, he may not move. His card is placed on the bottom of his desk and the other player takes his turn. The winner is the person whose airplane reaches the hangar.

Finding Partners

The teacher passes out cards bearing word families (ate, ail, ill) to half of the class and to the other half of the class cards bearing consonants or phonograms. The children with consonant and phonogram cards pass around among the other children to see if they can make a word by combining their cards.

Wheel of chance

A large cardboard circle is numbered from 1 to 12. Then it is fitted with a large movable hand. Alongside are the same number of words or phrases. A child flicks the hand, sees the number it lands on and reads the corresponding printed word or phrase.

ADDITIONAL READING CIRCLE ACTIVITIES:

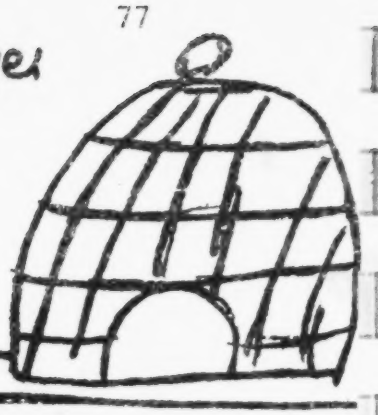
Have everyone read a certain section of the story. Then have some children ask questions and have the others answer. Do this with the books closed.

Build a story around new vocabulary. Show the children the word card as you come to the word in the story. Let them say the word instead of you.

Begin an imaginary story. Then each child adds to it, including the new vocabulary words.

Put the parakeet in his cage.

picture child come window live



Falling Leaves

Who can name all the leaves?

wet

away

look

yellow

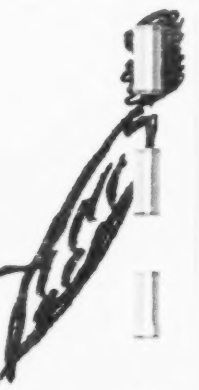
red

glad

Hide away Bunny

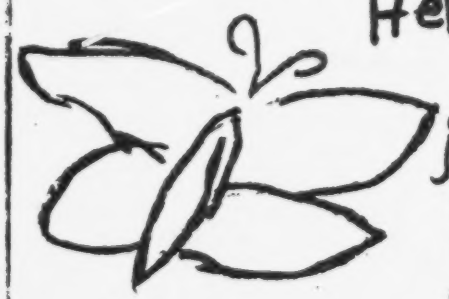
Help the bunny find his carrot.

name play flag over ten bold tail



The word Garden

Help Butterfly find the Honey Flower.



jump

game

road

told

many

Honey Flowe

PRIMARY GRADES
BORED WITH BOARD DIRECTIONS? TRY THESE!

You can adapt these to fit your own group.

1. Build Stairs with Words

The pupil writes a known word at the bottom of the paper. He uses the last letter to start the next word or step.
Example: tree eat they

2. Jumbled Words

Jumble the letters or syllables in familiar words. The letters or syllables must be unscrambled and the correct word written.

Example:		
	kicD	Dick
	iTm	Tim
	ful der won	wonderful
	ture ven ad	adventure

3. Lay Them Straight

In mixed-up form, write the words of a sentence on the board. There may be two arrangements which will make a meaningful sentence. The children will write the words in sentence form.
Example: a are clever oh teacher you.

4. Wonderful Words

Write, draw pictures of or cut from magazines and paste on colored paper:
Example:
a. Words that rhyme
b. Words that have certain vowel sounds
c. Words of one, two, or three syllables
d. Words that begin with ____
e. Words that end with ____
f. Words that tell where, when or how
g. Words that name foods, clothing, toys, people, colors, etc.

5. Back-of-the-Book-Work

Look in the vocabulary list at the back of the book and write the words that mean the same, are opposites, contractions, describe, show action, etc.

AUTOBIOGRAPHY

There are two basic types of forms for autobiographies, structured and unstructured. In a structured autobiography, a specific outline is given. It may be so detailed that the children only fill in blank spaces. Other structured outlines are guides for the children writing about themselves. To use an unstructured autobiography, the child should be mature enough to think in abstract terms. The teacher merely states that they are to write a story about themselves. Choice of incidents is strictly left to the child.

STRUCTURED AUTOBIOGRAPHY

I was born in _____ on _____.
I live with my (father, mother, aunt, grandparents). I have _____ older brothers, whose names are _____.
_____ older sisters, whose names are _____.
_____ younger sisters, whose names are _____.
_____ younger brothers, whose names are _____.

OUTLINE GUIDE IN UNSTRUCTURED AUTOBIOGRAPHY

I. Before you went to school

- A. Where you were born
- B. Your first home
- C. Other places you have lived
- D. Your family (father, mother, brother, sister, grandparents)
- E. Your best friends
- F. Things you liked to do

II. Since you came to school

- A. Your best friends
- B. Games, work, hobbies you enjoy
- C. What have you enjoyed most from living at home?
- D. What has been the most fun in your life, and what has caused you the most unhappiness?
- E. What do you like most and like least in your school work?
- F. What do you plan to be when you grow up?

ART IN BIA SCHOOLS

In planning any cultural arts programs for the BIA schools, we must be aware of an ethnic and historical perspective which has given the Indian a distinctive character and greatness. The arts have helped the Indian overcome the bewilderment and rebellion against a society in which he feels no sense of involvement or responsibility.

Indian art communicates in an ethnic manner and becomes a very definite part of today's world. And yet, as President Kennedy stated in Amherst College in 1963, ..."Art is not a form of propaganda, it is a form of truth... art establishes the basic human truths which must serve as the touchstones of our judgment."

If we accept the premise that art is an education in awareness, then we are helping each individual to observe and to develop a curiosity about the world so that more meaning is given to his environment and to his relationship to it.

I. Point of view of the art program

Through art education we extend an invitation to each individual to discover his own potential and to realize his possibilities for the richer, more rewarding life that is available to the person who will make his own analysis, find his own solutions, and determine his unique course of action.

Since art is a recognized means of communicating feelings and understandings in a visual and personal way, it allows for the most natural and effective means of communication available to Indian children, youth and adults. Art expresses a response to the world around us and often conveys aspirations for the future. It is an integral part of living as well as a separate discipline.

Art in BIA schools should include opportunities for creative expression and appreciation to help boys and girls develop the essential qualities for enriched living. This is especially pertinent to Indian children since the school experience can often require behavior which is foreign to their linguistic and socio-economic background. Art helps bridge the cultural differences. Through art experiences, the individual learns to observe, to express visually his personal interpretations of life's experiences either realistically or imaginatively, and to develop aesthetic awareness and social competence.

When the classroom atmosphere is conducive to creative thought and action, the individual's innate Indian capacities are awakened and he expresses his ideas freely. All of his ethnic background, personal experiences plus his immediate environment, provide stimuli for creative expression in art. In the creative process, he develops initiative in thinking, makes decisions, and solves problems. Meaningful art experiences help him develop a sense of realtionships and values as he organizes his thoughts, transforms them into appropriate material form, and evaluates his work. He grows in self-confidence and recognizes himself as an individual of worth.

The enjoyment of the individual's own creations provides a positive climate for the appreciation of other's work that may possess varying ethnic influences. This, in turn, leads to knowledge and understanding of the work of artists, past and present. To become aware of the artists-designers' contributions to our way of life helps the individual to realize that art is a functional element of all living in all cultures.

Art as an expression of culture should be integrated with every area of BIA curriculum. It vitalizes and enriches the total school program. It is learning in the classroom, working together in the school, living in the home, and participating in community life. It is the essence of a heritage.

A sensitivity to aesthetic qualities of the world around him and a desire to contribute creatively to his environment can be the outgrowth of an individual's art experiences when they have been varied and meaningful.

II. Trends in art education:

1. Since art is a fundamental element of life, it is essential to education. Art provides a basis for an individual's creative thinking and doing. It is recognized that the school program should provide every child the opportunity to receive a thorough education in art, beginning in kindergarten and continuing through the grades.

2. Art educators are serving as consultants to BIA school administrators. Under such a consultant's direction, program content can be developed, standard requirements for facilities and equipment can be established, personnel can be trained, budget allowances can be set, and resources can be made available.

3. Trained personnel are being incorporated in the school staff to give direction to the local school program. A program of depth and quality is achieved through the assistance of an art teacher who is adequately trained in the field of art and aware of Indian culture. The art teacher works as a part of the teaching team within the school. The principal, classroom teacher, and art teacher share responsibility for the instructional program.

4. An increased awareness of the importance of art in the school program is emphasizing the need for the teaching of art on a scheduled basis. Additional time is often allotted for the relationship of art to other areas of the school program.

5. Greater flexibility in programming is being realized as an important factor in achieving effective teaching and learning.

6. Increased attention is being given to the importance of adequate facilities, equipment, tools and supplies which are basic needs in the individual school program. Storage areas, work rooms, and exhibition space are being included in school building plans. Such improvements imply that budget allotments are being increased to help develop more adequate art programs.

<u>There is a need for:</u>

a. Instructional materials including films, slides, filmstrips, reproductions, and exhibits to help contribute toward greater efficiency of teaching.

b. The identification of the gifted through art.

c. The recognition and use of community resources.

d. A greater understanding of the art program through various communication media: radio, television, publications, exhibitions, lectures.

e. Current research into the components of creativity.

f. Improving the quality and depth of art education.

III. The scope of the program:

The range of the art program in BIA schools should be limitless, beginning with the exploratory scribbles of the pre-kindergarten child and extending as far as the individual can develop in creative art expression.

The variations in individual growth and development require a diversity in programming. Growth characteristics influence the style of the individual's work and the skill with which he handles his tools and materials of expression as he grows physically, mentally and emotionally.

The individual's unique ways of expressing his ideas and feelings with directness, honesty, and sincerity is of prime importance. The primary child emerges from being a self-centered individual to one who becomes aware of people and things around him and finds a world he likes to tell about with visual symbols. In art experiences, he becomes involved in touching, seeing, smelling, tasting, hearing, telling, imagining, exploring, deciding, and inventing. He grows from his scribbling, disorganized and manipulative stage into his own personal way of symbolizing thought and feeling. He draws, paints, prints, models, and builds with simple tools and a variety of materials. Through many opportunities to experiment, he learns to relate forms and use more detail in terms of his own observations. The individual maintains his spontaneity of expression and grows in awareness, sensitivity and creative ability through the sincere interest, encouragement and guidance of the teacher.

As the child grows more observant, he becomes more self-critical. He develops a concern with peer relationships; he desires approval and acceptance by the group; he strives for realism and uses more details to enhance his work. He wants to be challenged. He experiments, selects, and classifies material resources for specific purposes. He discovers the possibilities and limitations of various tools and materials. He evaluates, analyzes and compares his creative work. Art concepts develop gradually through numerous experiences with the basic elements and principles of art.

More advanced techniques and more difficult skills are provided in his experiences in drawing, painting, modeling, constructing, weaving and stitching. Rich experiences in observation and

practice help to guide the individual through this stage of critical evaluation of his work and thus bolster his confidence in his ability to have ideas and to express them.

Appreciation is dependent on knowledge and understanding. Within our environment, there are two areas of appreciation: nature's beauty and man-created objects. Many opportunities can be provided for developing in the individual awareness of and a sensitivity to his surrounding. To be alert to nature's beauty is to have ever available a source of inspiration for daily living. To enjoy and understand the creative works of man is to add vibrancy to the life of both the practical and aesthetic individual.

Appreciation encompasses all activities related to the art program such as listening, seeing, reading, recording, and reporting. Through these activities pupils are afforded the opportunity for the following:

-- interpreting impressions received from the media of television of radio, slides, films and recordings.

-- reporting on their observations of life in the home, school and community.

-- expressing their impressions in all art media.

-- acquiring a knowledge of the creative works of man: sculpture, architecture and related arts.

-- interpreting impressions received from harmony, rhythm, mood, color, and form.

ART, THE YOUNG CHILD, PAINTING AND VARIOUS MEDIA

I. Characteristics of the work of young children

A. Spontaneous and direct in his work

B. Is quickly stimulated by emotional experiences

C. Art work has deep personal meanings to children. The teacher must understand, must treat these feelings gently.

D. Works rapidly -- creates several paintings in the beginning.

E. There are both physical and mental processes involved.

F. The first paintings are always non-objective and should be accepted as such.

1. Adults can exert subtle pressures by saying such things as: "What is this?" or "Tell me about your painting."

2. Art is visual and does not need to be expressed verbally.

3. Adults who insist on verbal expressions from children cannot themselves fully understand and appreciate form, line and balance and may be feeling insecure in the abstract form.

G. Children draw what they feel is important.

1. Visual proportion -- relationships between objects -- a man is really not as tall as a house but a child may draw his father larger than his house because his father is more important.

2. Emotional proportion -- draws according to emotional significance.

3. Functional proportion -- sizes vary according to use.

4. Space and dimension --

a. Young children seldom paint one object in front of or behind another object.

b. Children use the surface of the paper as a two dimensional object.

c. He has difficulty understanding that objects far away appear smaller.

DEFINITIONS OF THE STAGES OF CREATIVE DEVELOPMENT

I. Scribble stage - The first marks a young child makes on paper with crayon, pencil, or easel brush. Scribbling is a haphazard array of lines, drawn unconsciously with no definite purpose in mind. Scribbling is a motor activity.

1. Disordered scribbling: The marks and lines made by the child tend to go in all directions with little control. The child may even be looking elsewhere as he scribbles.

2. Controlled scribbling: A point in the young child's life when he discovers a connection between his motions and the marks on the paper. The lines will tend to go vertically, horizontally or in circles and are more controlled.

3. Named scribbling: The lines and marks are given a name. The child is beginning to think in terms of mental pictures and is connecting his marks to the world around him.

II. Pre-schematic stage - The conscious creation of a representational form. Usually the first form to appear is the human figure. The symbols formed change constantly, the child is searching for new concepts.

III. Schematic stage - The ability to produce the same symbol or form again and again with little variation. This is the stage of mechanical repetition of forms. A base line will appear at the bottom of the page and the sky will be arranged across the top of a page in a straight line.

Reference: Lowenfield, Victor & H. W. Lambert Brittain
Creative & Mental Growth
New York, Macmillan Co., 1964.

Your Child and His Art
New York, Macmillan Co., 1956

CLAY AND OTHER MANIPULATIVE MATERIALS

Values for Children:

1. Refines the use of small muscles
2. Provides an emotional release
3. Provides sensory experience
4. Stimulates visual understanding of shape and form, in a three dimensional structure.

Stages of Development:

1. Experimentation - feeling, poking, pounding
2. Unnamed shaping - usually makes snake-like or ball shapes and then uses or gives a name, rolling material between the hands or on a flat surface.
3. Unrecognizable objects - wads and mounds of rolled or pinched clay representing some object.
4. Recognizable objects

   Techniques: a. pinch pot or animal

   b. construction - slab and coil

Types of Materials:

1. Earth clay - offers most possible free use of muscles, imagination and expression. Earth clay may be purchased dry, mixed or may be dug from the earth and refined in the classroom. Must be kept moist while in use by keeping in a covered earthen jar or plastic bag.
2. Oil base - or plastic base clay - may be used over and over, will never dry out; usually colored, some types may rub off on hands. Softens with heat, excellent for beginners and may be kept on hand at all times.
3. Play dough - commercial or homemade. Both offer opportunities for manipulation and are easily handled. Must be

kept in an air-tight container and may be used over a period of several months. Will dry out and harden and may be baked in an oven. Children delight in mixing their own dough.

Homemade dough recipe: 2 cups flour
1 cup salt
small amount of liquid oil
use enough water to moisten flour and salt into a dough.
to color it, add food coloring.

4. Sawdust clay - similar to playdough, will dry out but may mildew in the process. May be sanded and painted when dry. Has a cold, clammy, exciting texture.

Sawdust clay recipe: 1 part sawdust
1 part wheat paste
water in desired consistency

PAPER SCULPTURE FOR CHILDREN

BASIC METHODS:

1. Use heavy paper such as construction paper so it will stand up, bend and fold easily.

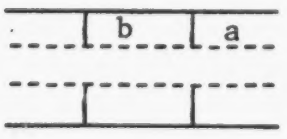
2. Quick drying glue, such as airplane glue, is good when working with small children. Paper clips may be used to hold pieces together.

3. Sharp pointed scissors may be used to induce a ridge for folding.

4. Introduce basic methods of folding and avoid patterns.

   a. Crease-fold: Draw the sharp point of the scissors across the paper and fold along the crease. Use curves as well as straight lines.

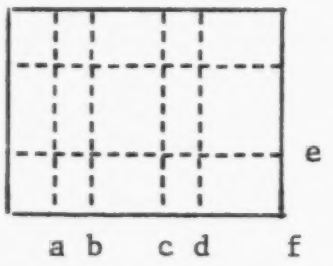
   b. Basic box: Fold on dotted lines and cut on solid lines.



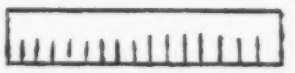
Fold "a" behind "b" and glue to form first corner. Continue with the rest of the corners to make an open top box.

Making a complete cube may be difficult, for young children and you may prefer to bring discarded boxes to school.

Again fold along dotted lines and cut on solid lines. Distances between a-b, c-d and e-f should be the same for an equal box, but an unequal box can be very interesting.



c. Make fringes by cutting slits in a long narrow piece of paper.



d. Cut holes in solid planes for interest.

5. Encourage children to create their own methods and devise new shapes and forms.

FINGER PAINTING

A. Advantages of:

1. Direct contact between creator and product.

2. Lack of arbitrary standards to limit use.

3. Effective for overcoming certain inhibitions.

   a. evoking free flow of a fantasy life among disturbed people.

   b. exploring aspects of personality such as expansiveness and sensitivity to sensory impressions.

4. Offers a variety of sensations - visual, tactile, and kinesthetic.

5. Offers complete release of feelings or emotions.

B. Use in classroom:

1. Finger paints should be used often--possibly as a choice with other media offering the child the greatest possible advantage.

2. Try not to restrict the amount or number of colors used.

3. Large sheets of paper should be used on large table tops.

4. Finger painting is strictly a process and should not be treated as a product. Finger painting is "messy."

C. Recipes:

1. Cornstarch finger paint: Dissolve 1/2 cup of cornstarch in 4 cups of boiling water and stir. Let mixture come to boil again. Cooling causes paint to thicken slightly. Add coloring.

2. Wallpaper paste finger paint: Put amount of water you desire into pan. Sprinkle flour on top of water, a small amount at a time. Stir in a circular motion until all lumps are gone. Add more flour until desired consistency. (Desired consistency should be similar to Sta-Flo laundry starch.) Add coloring.

3. Starch and soapflake finger paint: 1/2 cup linit starch
1-1/2 cups boiling water
1/2 cup soap flakes
1 tablespoon glycerine
(optional but makes it smoother)
food coloring

Mix starch with enough cold water to make smooth paste. Add boiling water and cook until glossy. Stir in soap flakes while mixture is warm. When cool, add glycerine and coloring. (The addition of 1-1/2 cups salt will change the texture.)

4. Soap Flakes: Put soap flakes into mixing bowl and add water gradually, while beating with egg beater or electric mixer. Consistency should be about the same as stiffly beaten egg whites. Add color.

5. Starch-Gelatin finger paint: Combine 1/2 cup laundry starch and 3/4 cup of cold water in saucepan; soak 1 envelope unflavored gelatin in 1/4 cup cold water. Add 2 cups hot water to starch mixture and cook, stirring constantly, over medium heat until mixture comes to a boil and is clear. Remove from heat and blend in softened gelatin. Add 1/2 cup soap flakes and stir until mixture thickens and soap is thoroughly dissolved. Makes about 3 cups. Color as desired.

6. Pudding Finger Paint: Instant or cooked pudding may be used for a different experience. Danish dessert offers another texture. When food stuffs are used in this manner, define for children "today we're finger painting with _____. Another day we will have it for a snack." All finger paints should be stored in tightly covered jars and in a cool place.

CRAFTS

Leaf Prints

Materials
- Paper
- Wax crayon
- Leaves

Procedure
1. Place leaf on table, vein side up
2. Lay paper over leaf
3. Rub crayon over paper until shape of leaf appears

Smoke Prints

Materials
- Grease or oil
- Typing paper or brown paper
- Candle
- Leaf

Procedure
1. Grease or oil the paper
2. Hold the paper over the candle flame
3. Place the leaf on the smoked surface of the paper
4. Put newspaper over leaf and rub until the shape of the leaf appears

Spatter Prints

Materials
- Water color or tempra
- A piece of screen or a comb
- A tooth brush
- Paper
- Leaf or stencil

Procedure
1. Place leaf or stencil on paper
2. Wet brush in paint
3. Rub brush over screen or spatter the paint on and around the leaf stencil

Water color over crayon

Materials
- Wax crayon
- Paper
- Thin water color

Procedure
1. With wax crayon draw picture in outline on paper
2. Go over picture with thin water color in contrasting color

Potato or stick printing

Materials
- Potato, dowel peg or eraser
- Knife
- Oil or tempra colors

Procedure
1. Cut shape to be printed in potato dowel peg or eraser
2. Dip in paint, then make impression on paper

PAPIER MACHE'

Mix flour and powdered alum, then add cold water and stir until lumps are smoothed out of mixture. Pour boiling water in cold mixture and stir. Return mixture to stove and bring to a boil. Cook slowly and stir constantly until paste is desired thickness, then add oil. To make a creamy smooth paste, beat with an electric egg beater, however, this is not necessary. The paste is highly adhesive, easy to spread, does not cling to the hands and is colorless when dry. For longer storage, keep in a cool place, discard when soured.

Balloons may also be used as forms for papier mache'. The balloons are inflated to the desired size, shape with string to the desired shape, and bound together with string. A big round balloon may be used for head and a large round balloon or two for torso, and large balloons of various sizes for legs.

Torn paper strips are then pasted and shaped over their forms and permitted to dry and painted with tempra. People, animals, or any other shapes may be achieved by this method.

The balloon will deflate as the drying is taking place, but the form will hold its shape. Recovery of the balloons for future use is doubtful.

Papier mache' is the cheapest fun under the sun! It is the simple art of combining paper and paste to form objects. It can be made in two different ways, by using paper mash or applying paper strips. Both are quite durable.

The paper mash method requires the paper to first be shredded, then soaked in water and kneaded until soft. (Newspaper can be shredded quickly by grating wet folded paper on heavy 1/2 mesh screening which has been secured to a wooden frame.) After soaking paper, press out excess water and work paste (either wallpaper or see following paste recipe) into the mesh to make a dough. After spreading cheese cloth or plain strips of wet paper over mold (dish or bowl) the mesh is then pressed into place. It should be thoroughly dry before removing from mold. Drying may be facilitated by using oven on very low heat. After removing from mold, remove cheese cloth or loose strips of paper. Decorate object with poster paint (use shellac or clear varnish to protect poster paint) or enamels. Objects can be cleaned with a damp cloth, but not immersed in water.

The paper strip method is far easier than the mash. Plain wet paper is applied to completely cover form before paste is used. The paper and paste is used in alternate layers until desired thickness is attained. It is suggested that two kinds of paper be used to differentiate between layers, thereby acquiring even distribution and coverage. After removing from mold, tear off loose papers, sand and decorate as in mash method. It is possible to finish this type with colored papers to make designs.

To make figures of animals or people, newspapers can be rolled and wrapped with string to approximate shape, with paper and paste strips added for finish. Chicken wire also makes a good base for like objects. Plastic clay molded to form puppet heads or masks makes another type of foundation on which to apply paper strips. Objects thus molded in the round may be fully covered and cut apart with a sharp knife and then pasted back together.

Paste Recipe

1 cup flour
1 tablespoon powdered alum
1 pint boiling water
1 pint cold water
1 teaspoon sassafrass, clove or wintergreen oil

STRING PAINTING

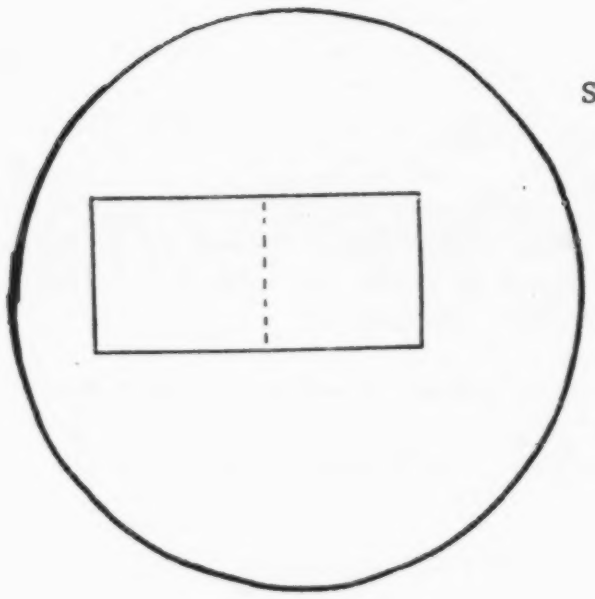


Figure 1

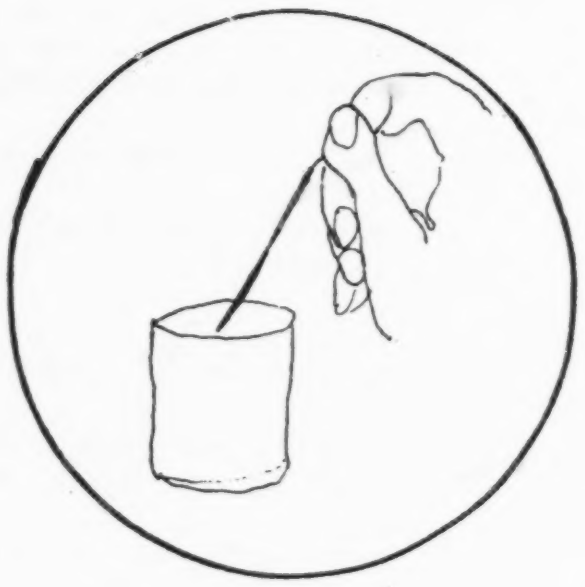


Figure 2

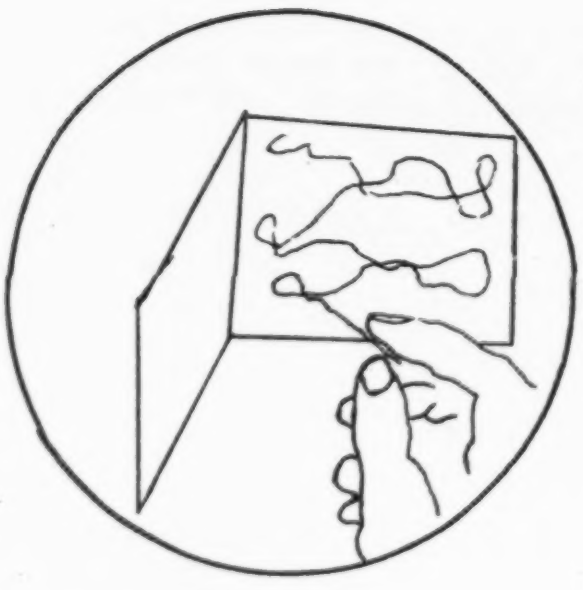


Figure 3

1. Fold paper in half
2. Dip string in tempra
3. Make design with string on one half of folded sheet.
4. Fold other half on sheet over. Press and draw string with a gentle snap.

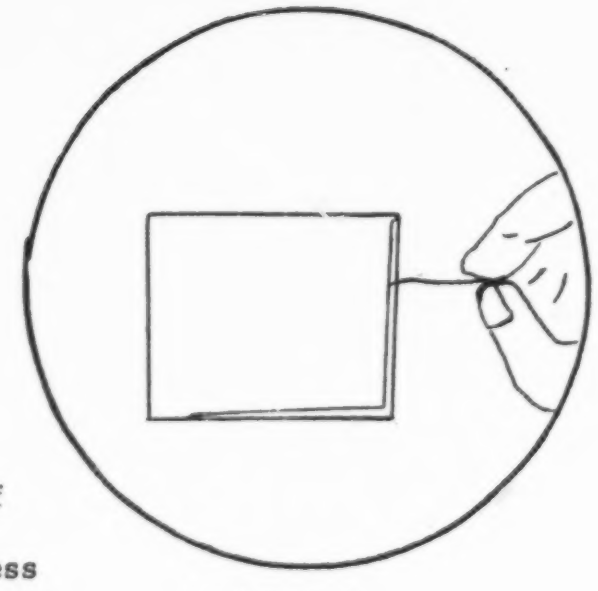


Figure 4

A FLOWERPOT COVER

Do you like to watch things grow, and do you perhaps have a flowerpot or two of your own on the kitchen windowsill? Even if it's only an old tin can, the flowerpot can be made to look very pretty with one of these bright-colored covers on it.

A. Paper, 4 inches wide by 21 inches long. Fold into inch panels.

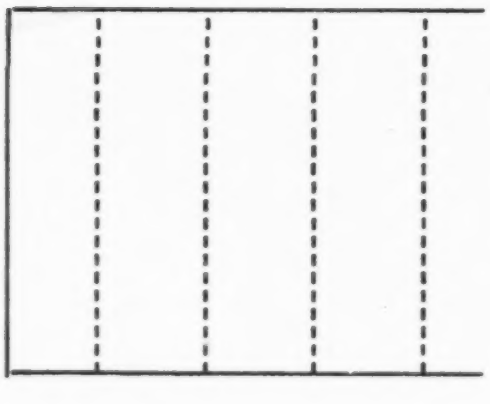
B. Measure 1 inch from top and bottom, left side, and fold as indicated.

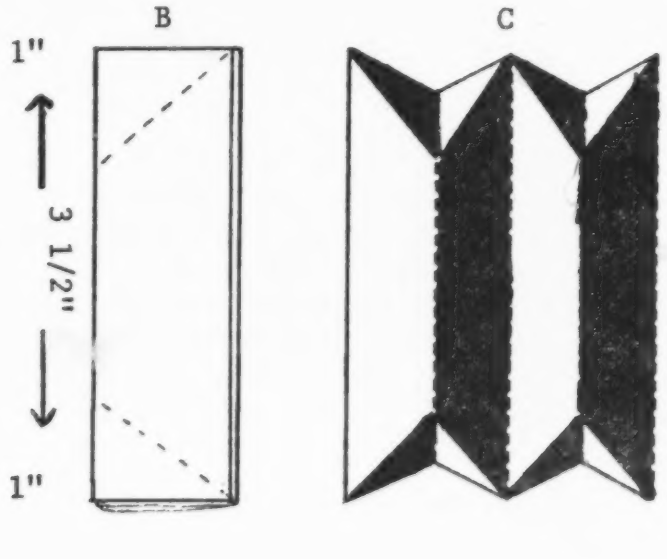
C. Next, open up long folds, and refold short folds, bending each triangular section inward.

D. Clip out sections on left and right ends of folded paper as shown on next page. Then paste end flaps together.

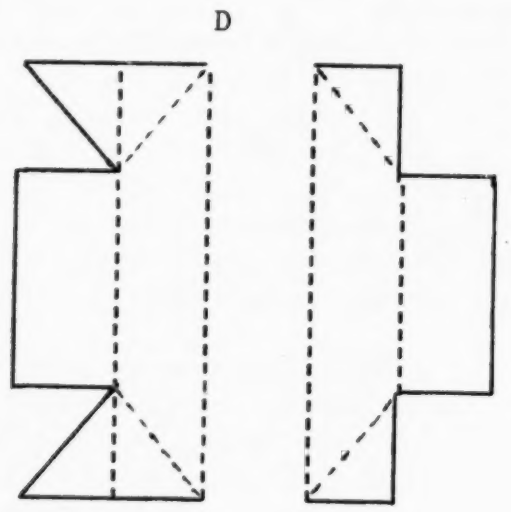
E. Before pasting ends together, a simple decoration of lines and spots may be added. If paper is white, use water colors, tempra paint, or crayons. If paper is colored, use tempra paint. paint.

A.

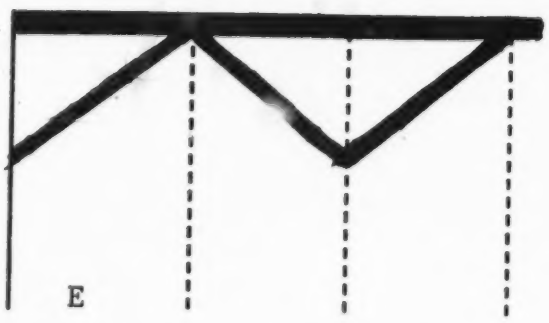




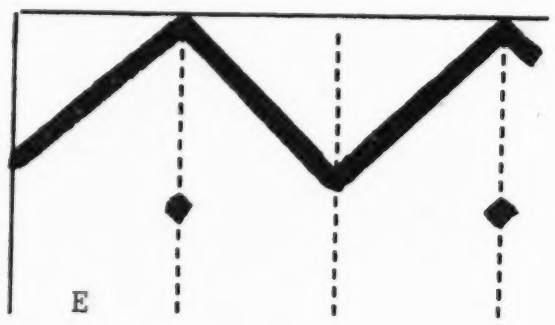
This cylinder of folded paper will fit around a tin-can flower holder, 2 1/2 to 3 inches in diameter and 4 inches high, or around a small flowerpot of about the same size. In order to make the folded paper fit closely about the flowerpot, punch holes through the center of the folds (do not attempt to punch all the folds at one time). Run a thin cord through the holes and tie on one side. The longer the original paper is, the more folds can be made and the tighter they will fit about the container. Be sure to have an even number of panels.



Left side Right side



Above folded line



Below folded line

A TOY CLOCK

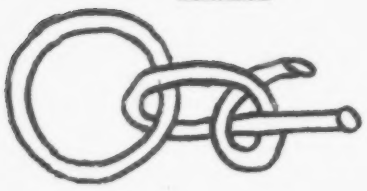
Would you like to make the hands of the clock stand still between supper and bedtime, or do away with an hour or two when you're hungry and can't eat between meals? The hands of this clock will stand wherever you want them to until you move them again, and they will help you learn to tell time.

Place a paper plate upside down and with crayons or paint, make a simple design all around the edge. With pencil or thick black paint, write the numbers from 1 to 12 around the flat part of the plate, or cut out numbers from a calendar and just paste them inside the edge. If you want to be sure you have the numbers well spaced, it is a good idea to put in the numbers 12, 6, 3, and 9 first of all and then go back and put in the two numbers that go between each two of those. Beside each number, make a short black line. Make four shorter lines between each number and the next one following. This will give you sixty marks around the face of the clock, one for each minute in the hour.

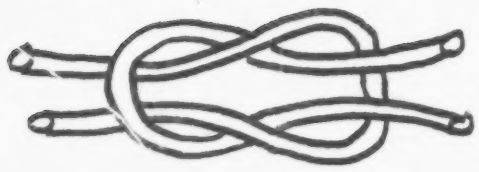
In making the hands, you should make one as long as the distance from the middle of the plate to the edge of the flat part and the other one a little shorter. Draw them on light cardboard, cut out, and fasten in the middle of the clock with a paper fastener. Leave them loose enough so that they can be moved around the face of the clock, but not so loose that they will not stay in whatever position you put them. (Adapted from: Birch, Alieda. "Making Clocks", The Instructor, 43:15.)

KNOTS

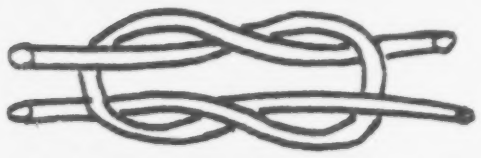
Simple Overhand



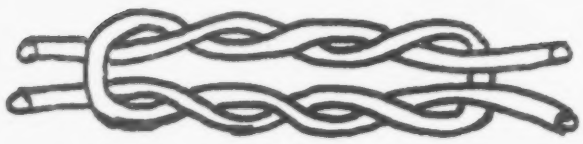
Half Kits



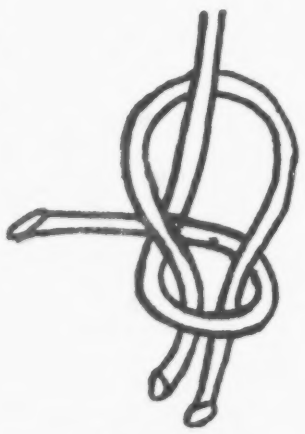
Square Knot



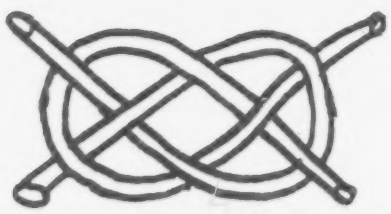
Granny



Surgeon's Knot

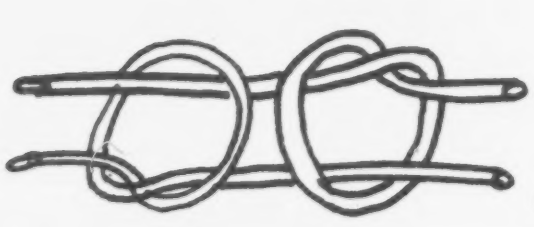


Shut Bind

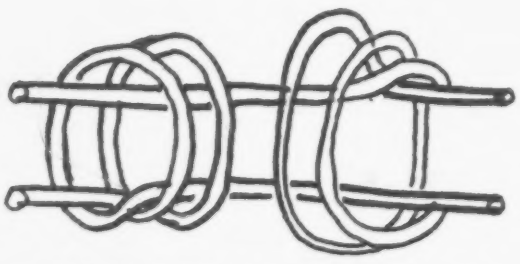


Carrick Bind

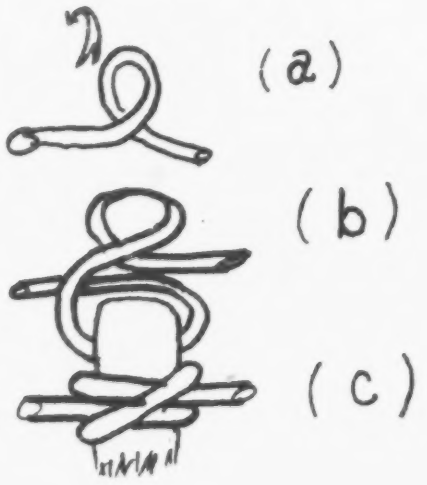
Hawser Bind



Fisherman's Knot

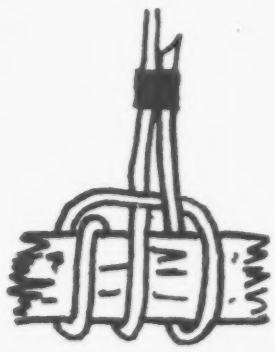


Double Fisherman's Knot

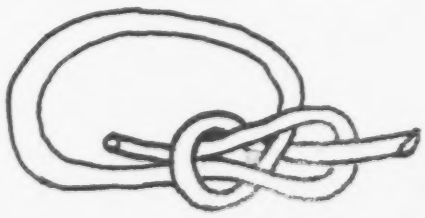


Clove Hitch

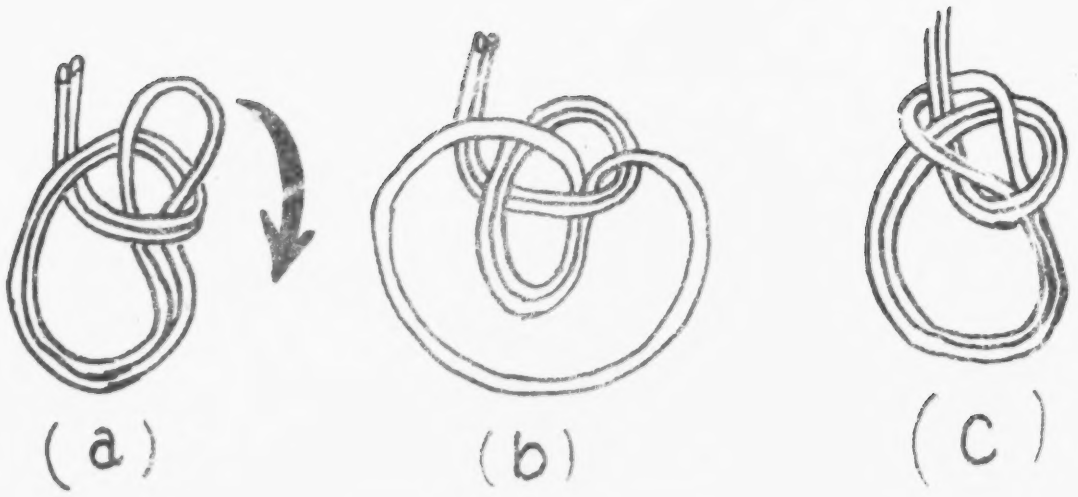
Killick Hitch



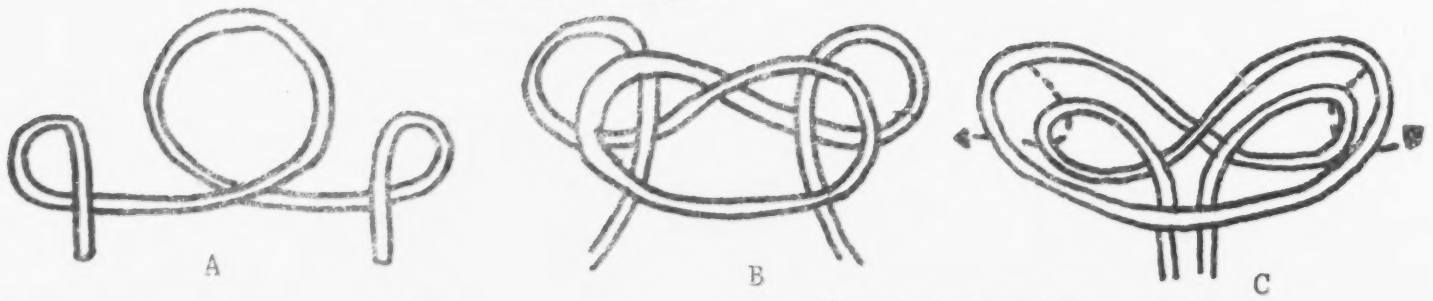
Magnus Hitch



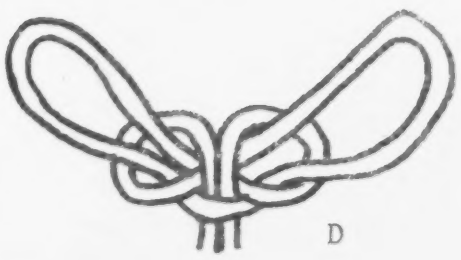
Bowline

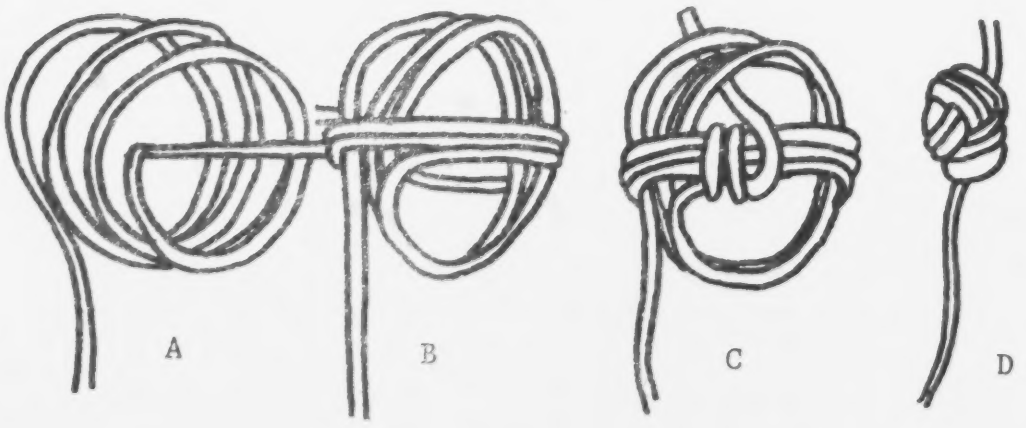


Bowline and a Bight



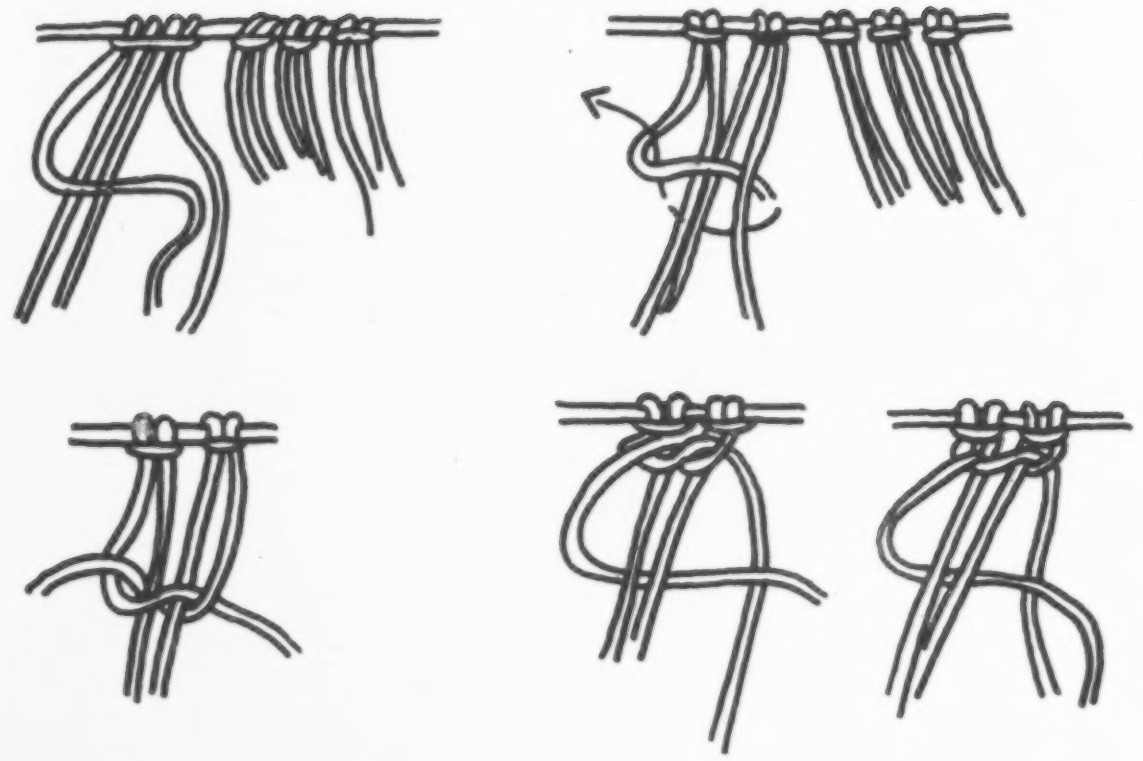
Spanish Bowline

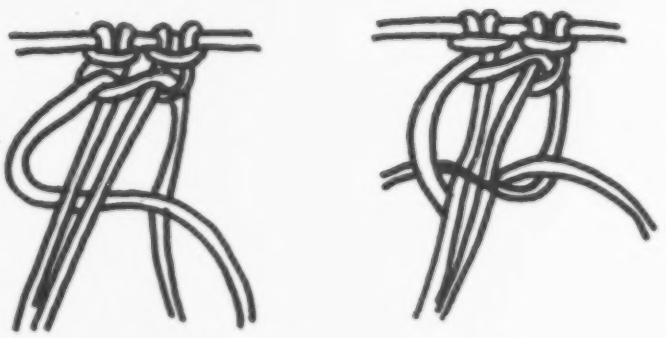




Monkey's Fish

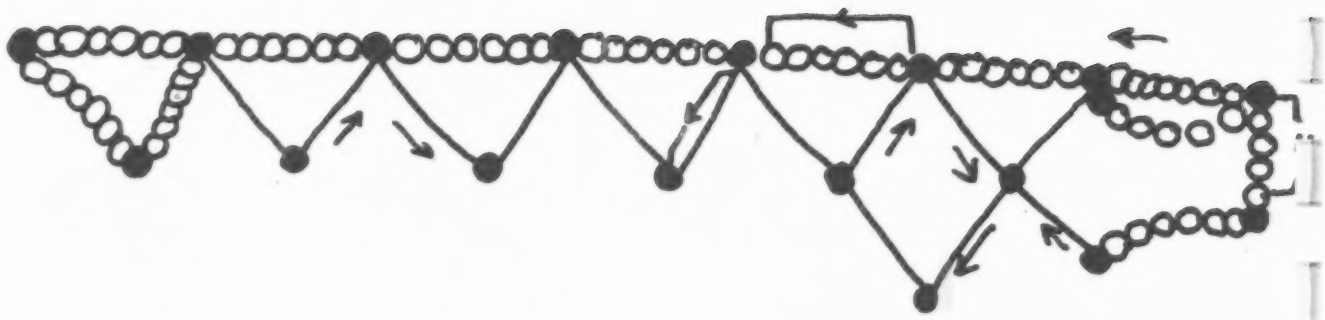
Square Knot Work



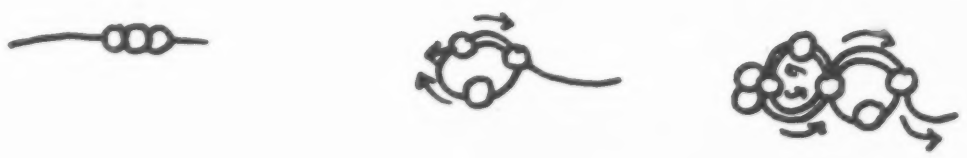


SEED BEADS

Collar Necklace



Zig-Zag



Daisy Chain

USE OF PUPPETS

Anything inanimate, when it is given life through the imagination, becomes a puppet. The desire to help others experience the feeling that this lifeless object lives, provides an incentive to find ways to make the puppet move and talk.

Puppetry helps develop creativity. It is important to give children the opportunity to prove that the puppets they create are real to them. Thus, they step over into the story telling or story-inventing world. A story can be told in common place fashion or with creative fire and imagination. Listen for the use of language, the figurative expression, the coined word, even for the expressive but wordless sound used creatively--and give recognition and encouragement.

Puppetry helps the child with a reading problem. Often the group dictates a puppet play which the teacher writes on the board. Sometimes the children write individual plays for their puppet performances. A child who is a word-reader can benefit from having a puppet-play script to read. He soon sees that word-reading doesn't do justice to his puppet. Let the word-reader practice reading his script several times.

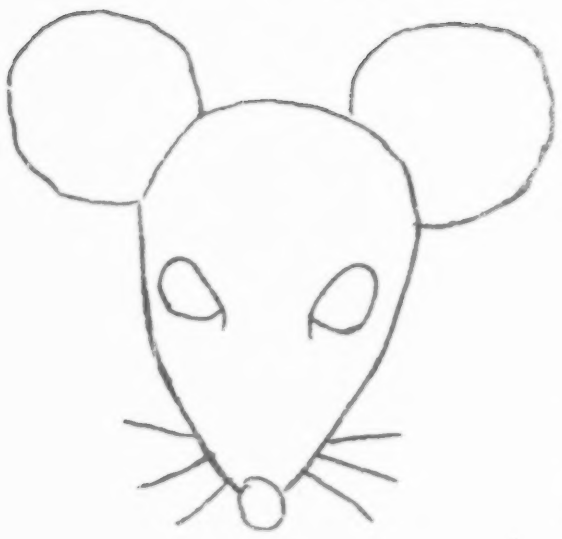
Puppetry helps the child with a speech problem. The puppet may give him courage. All eyes are focused upon the puppet. The child realizes that his classmates will listen more attentively if he can be heard. He finds that the more enthusiasm he has, the more response he will get.

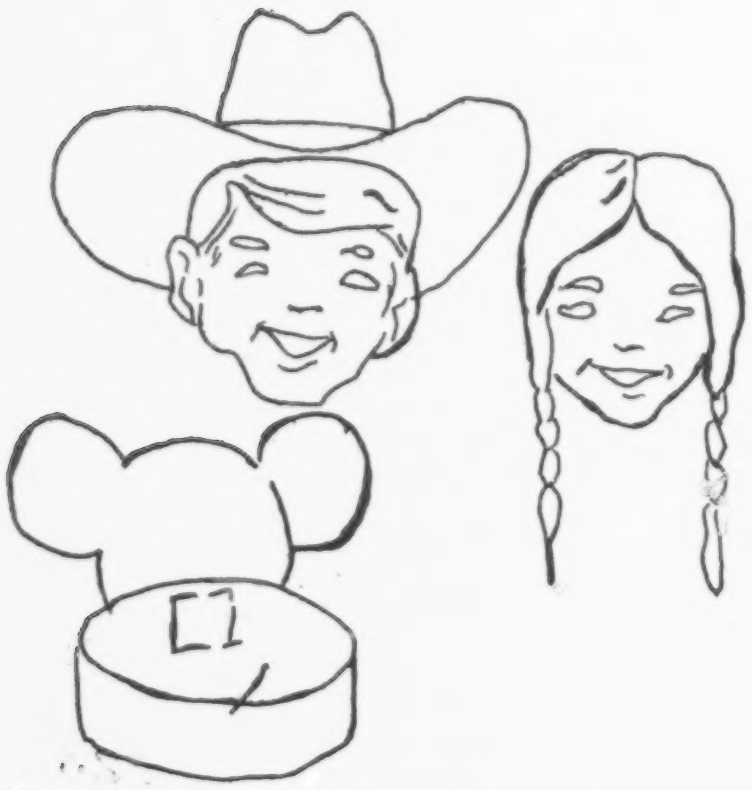
Puppetry can help teach good listening habits for these reasons. 1) The audience has a need for listening since the actions of the puppets alone usually do not convey the whole message. 2) The act of listening is complicated by the fact that the speakers' faces are not visible. In watching a puppet show, the eyes and ears function in separate ways. 3) The formality of a puppet show requires the good manners expected of an audience.

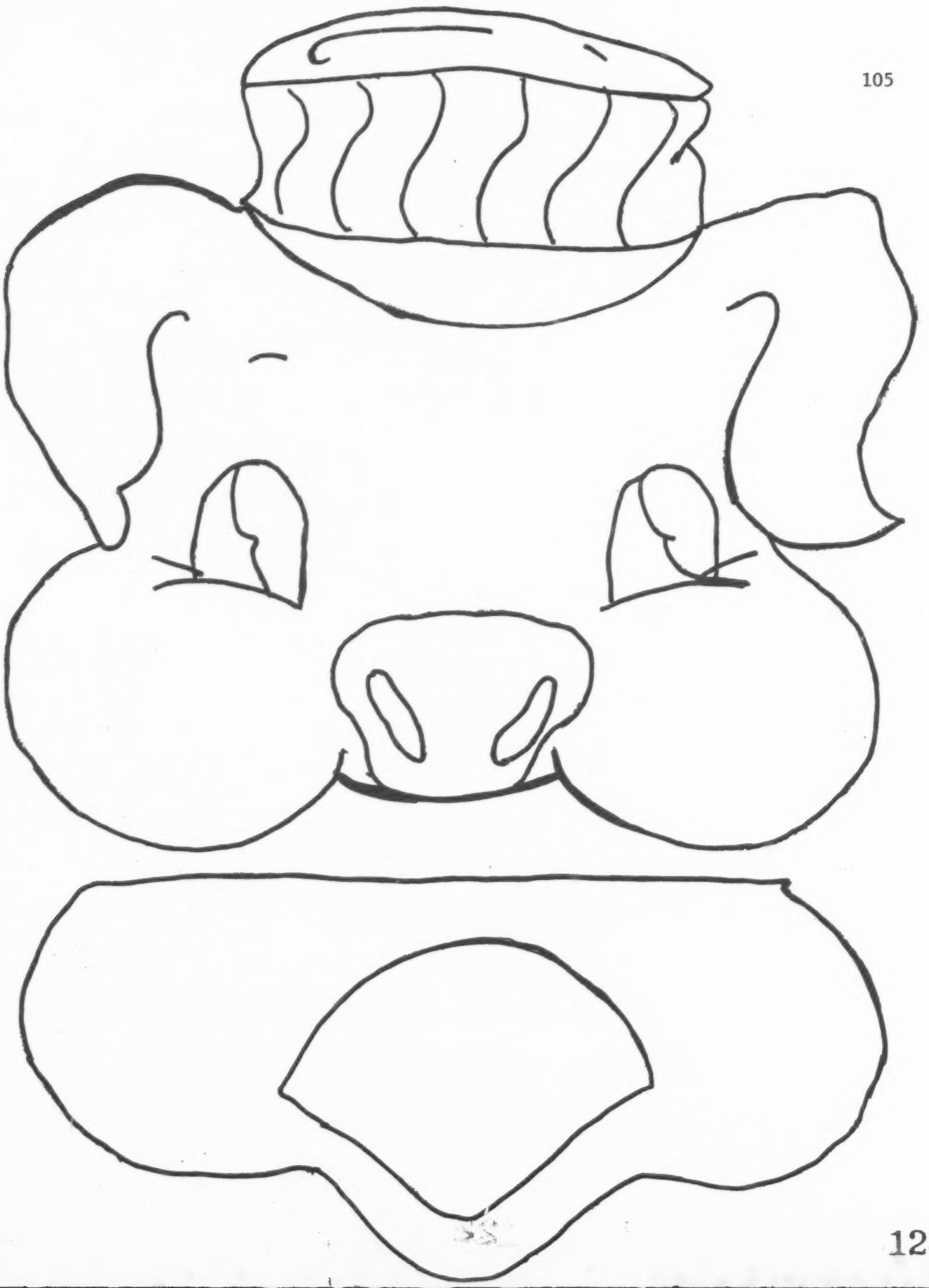
Puppetry encourages cooperation. Puppetry is essentially a sharing activity. Several children decide to do a puppet show together. This requires discussion and a good deal of give and take. Teamwork is called for as the puppets are made, the stage is set, the roles assigned, and the dramatization carried out. If an original playlet is to be the vehicle, much sharing of ideas plus appreciation for one another's views is needed.

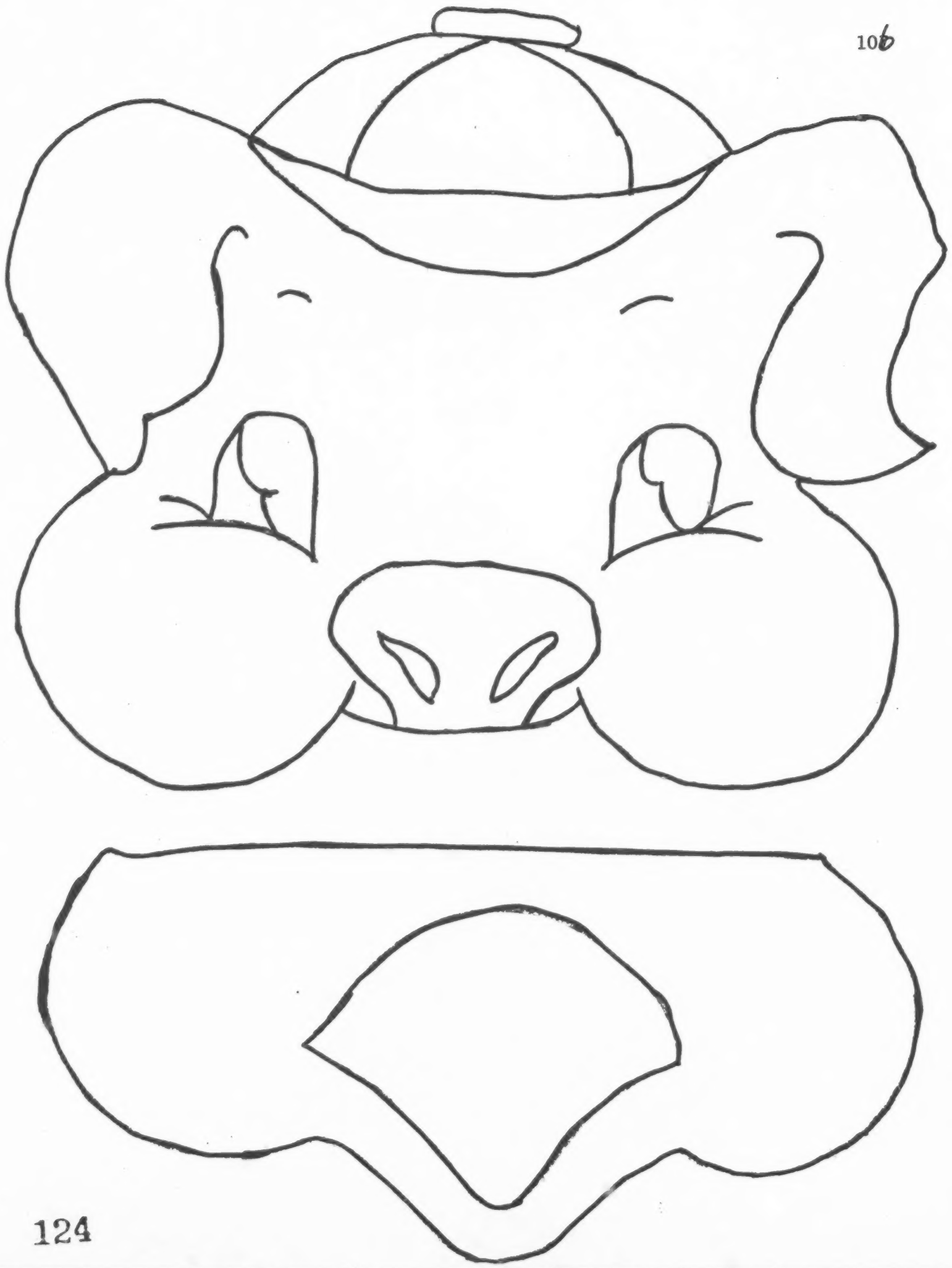
PUPPETS ARE INVALUABLE IN TEACHING ORAL ENGLISH!

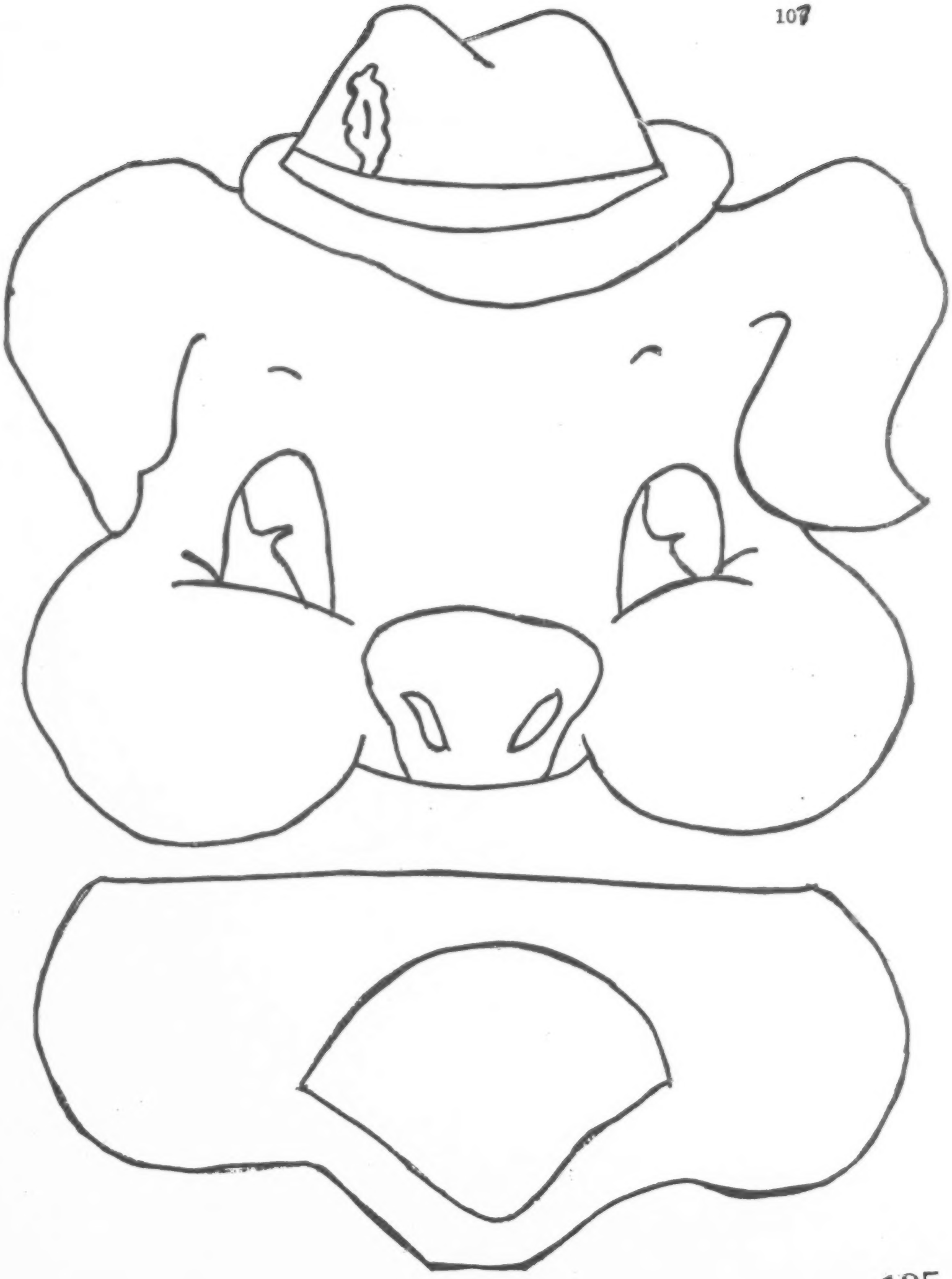
FINGER PUPPETS

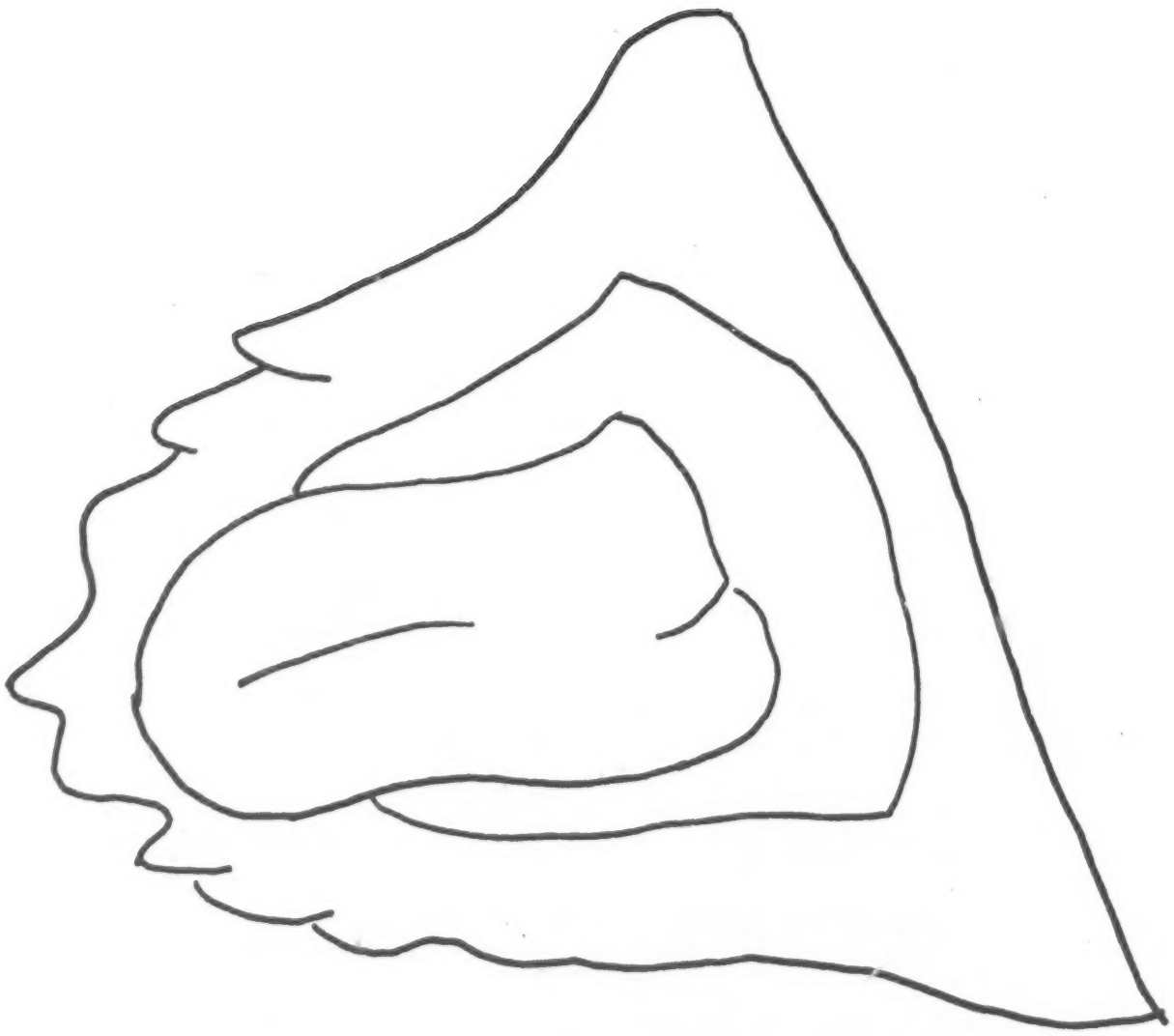












THE CLOTHES OF LONG, TALL DAN

Let us make a cowboy man
Why not call him long, tall Dan?

First, Dan has a smiling face
So let's put it right in place.

Then there's a hat for this cowboy man
Which is his drinking cup and fan.

His red handkerchief protects his face
When he is riding in a dirty place.

His shirt, heavy cotton or wool, remember
Can be worn from June to December.

The cowboy's belt may bear his name
Or the fancy buckle can do the same.

His gloves are worn to protect his hands
When roping, tying, and using brands.

The cowboy's pants are the color of blue
These levis last the whole year through.

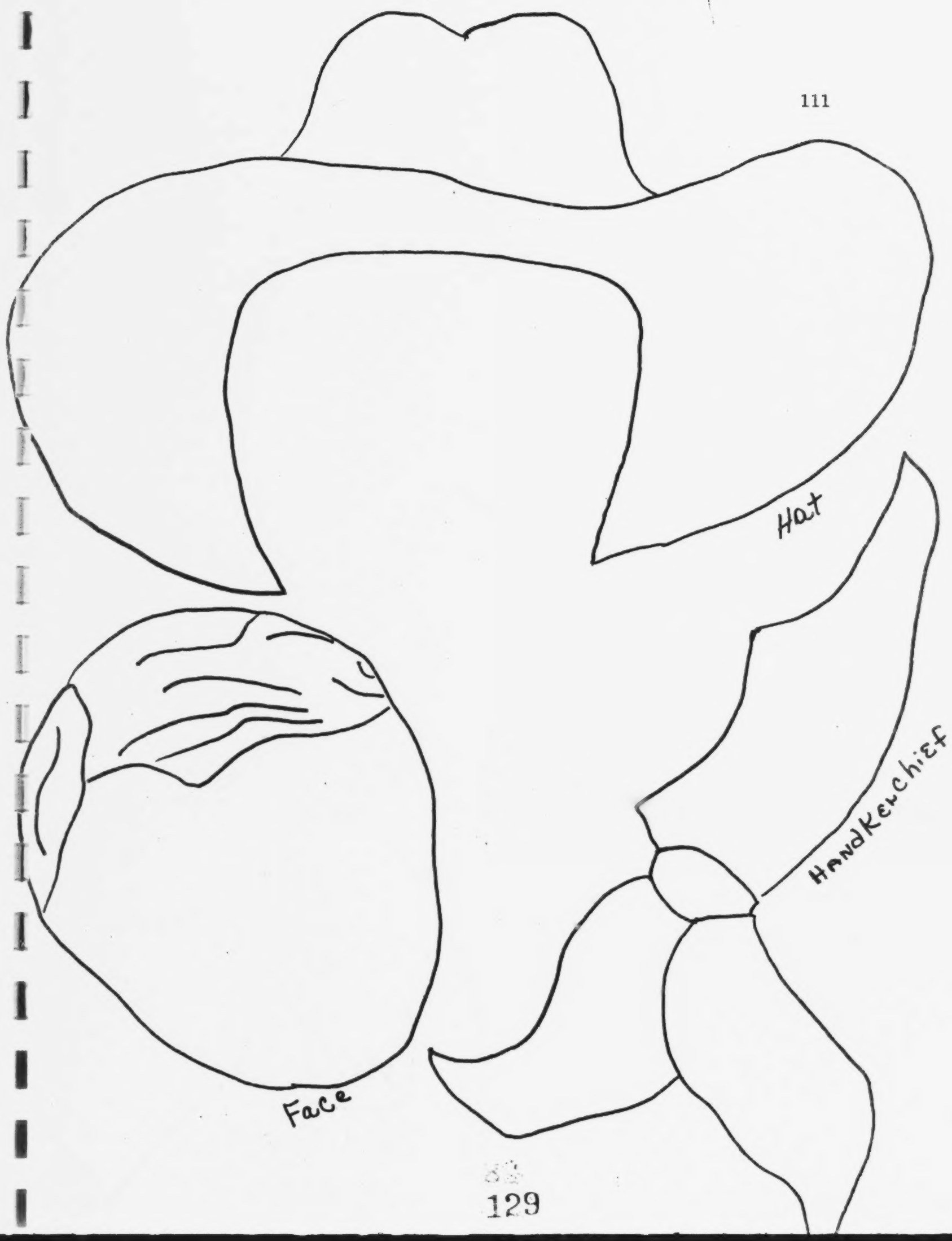
The chaps are a pair of leather pants
That help when riding by cactus plants.

His leather boots are strong and sturdy
And keep his feet from getting scratched and dirty.

The spurs remind a lazy horse
That there is work to be done, of course.

Now that we've seen the clothes of long, tall Dan
We know that he's really a cowboy man.

By Susan Noble


Hat
Handkerchief
Face

130

Belt Buckle

JAN

Sleeve

Left Arm

Left Leg

Right Arm

Glove

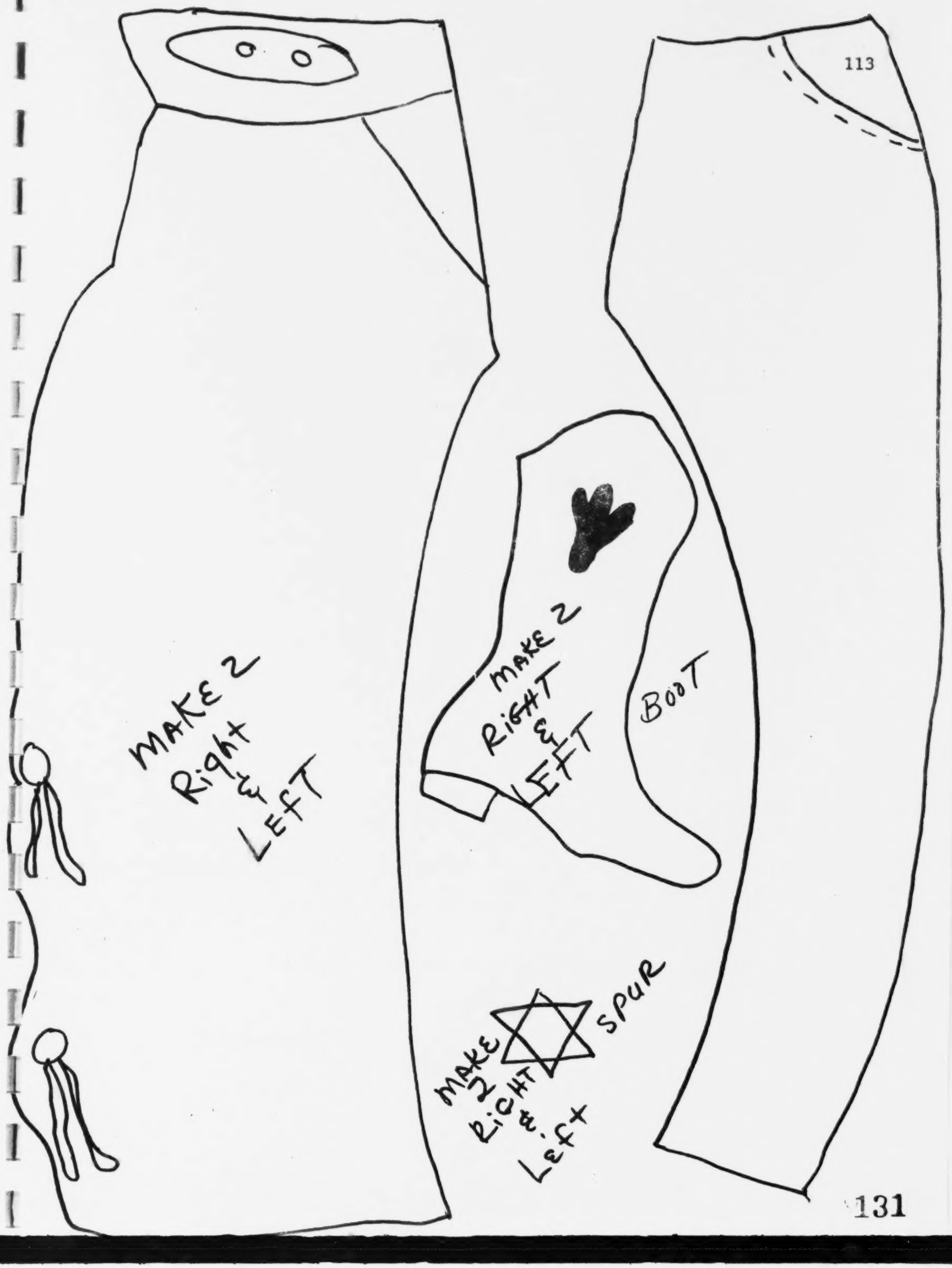
Left glove

Sleeve

Belt

Right glove

112

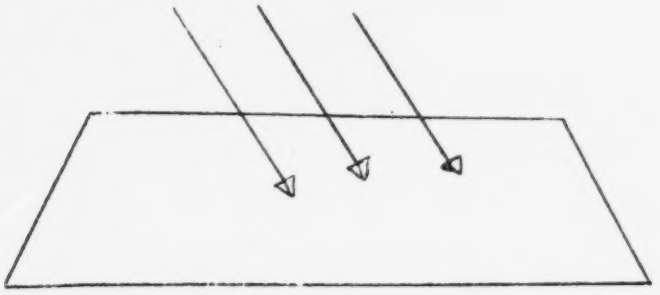

MAKE 2
Right
&
LEFT
MAKE 2
RIGHT
&
LEFT
BOOT
MAKE
2
RIGHT
&
Left
SPUR

VISUAL AIDS

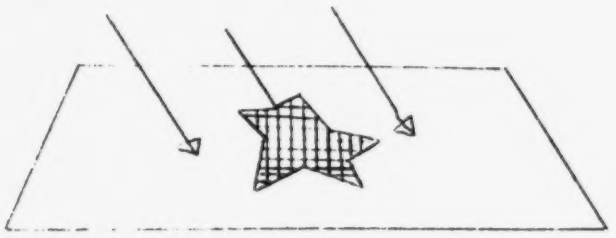
DIAZO TRANSPARENCIES

To obtain a colored transparency, use diazo film. This is a sheet of acetate coated with diazo salts and color couplers. When a sheet of diazo film is exposed to ultra-violet light the chemical coating is neutralized. If a masking element is introduced between the ultra-violet light source and the film, an image will be retained that can be developed in ammonia fumes.

Ultra-violet light will neutralize chemicals



Mask between light and film will produce an image when developed



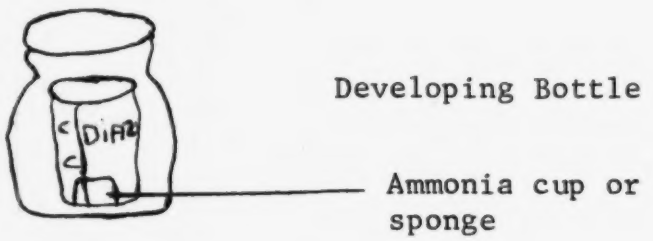
1. Prepare on drawing paper, a master drawing containing all the components of the transparency.

2. Prepare color separations on tracing paper--one for each color you wish to use.

3. Be sure that your master drawing and all color separations contain at least two register marks. A small cross is sufficient.

4. Place your color separation between the source of ultra-violet light and a sheet of diazo film. To ascertain correct exposure time, make a few test copies by cutting one sheet into small strips.

5. Transfer the diazo film to an ammonia container.



DRY MOUNTING

1. Precook picture to remove moisture.
2. Tack drymount tissue to the back of the picture.
3. Precook mounting board to remove moisture.
4. Center picture on mounting board and tack on board to prevent movement in press.
5. Cook in drymount press for about thirty seconds at 270° or iron on with iron set at cotton.

LAMINATING

1. Precook picture and mounting board.
2. Cut laminating film to the size of mounting board.
3. Tack laminating film, picture and mounting board in three or four places.
4. Cook for one or more minutes at 270° until smooth or iron with iron set at cotton.

MAKING A COLOR LIFT

Materials you will need:

1. Drymount press or electric iron
2. Seal-lamin laminating film
3. Pan
4. Liquid detergent
5. Masking tape
6. Plastic spray

Procedure:

1. Select a picture on a clay base paper. Determine by rubbing your moistened finger on the margin. A white residue will appear on your finger if it is clay based paper.

2. Cover the picture you wish to lift with seal-lamin. Be sure you omit the mounting board.

3. Place a tablespoon of liquid detergent into a pan of lukewarm water.

4. Place your picture in the water and soak for a few minutes.

5. Peel film off the page (soak longer if it won't peel).

6. Place the film on a smooth flat surface (formica table, drainboard, etc.), dull side up.

7. Scrub dull surface with a sponge soaked in detergent water to remove excess clay.

8. Rinse lift in clean water, blot with paper towel and dry. (Hang on line with clothes pin.)

9. When dry, tape down corners with masking tape - dull side out - and spray with plastic library spray. (Only one coat--hold spray about 10 inches from lift.)

CHECK LIST FOR THE OPERATION OF VIEWLEX, GRAPHLEX, KODAK AND SAWYERS SLIDE PROJECTORS

Viewlex and Graphlex	Viewlex	Graphlex
1. Remove from case	____	____
2. Plug in projector	____	____
3. Turn on projector	____	____
4. Adjust height	____	____
5. Insert filmstrip	____	____
6. Focus	____	____
7. Change frames	____	____
8. Adjust frame	____	____
9. Operate by remote control	____	____

	Viewlex	Graphlex
10. Insert 2 x 2 slide attachment	____	____
11. Insert slides, operate	____	____
12. Remove slide attachment	____	____
13. Replace in case	____	____

Sawyers

1. Remove cover _____
2. Attach plug _____
3. Open lens cover and plug cover _____
4. Attach cords _____
5. Set at angle _____
6. Turn on lamp _____
7. Set in slide tray and focus _____
8. Operate manually (focus manually) _____
9. Operate remote control (focus remote) _____
10. Repack in case _____

Kodak Carousel

1. Remove remote control and electric cords _____
2. Attach plug _____
3. Set angle _____
4. Set slide in slide tray (remove tray rim) _____
5. Set in slide tray _____
6. Turn on projector _____

7. Operate forward and reverse manually _____

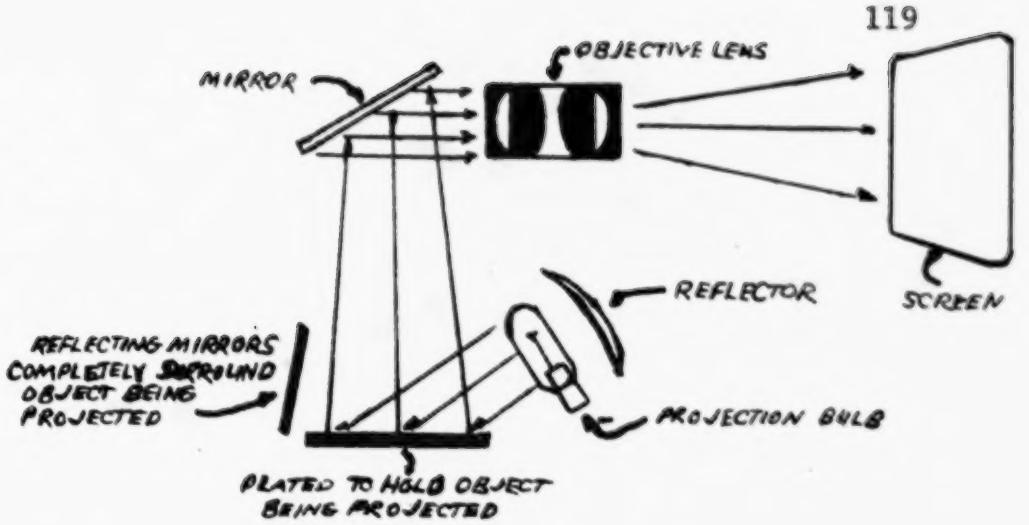
8. Focus manually _____

9. Attach remote control _____

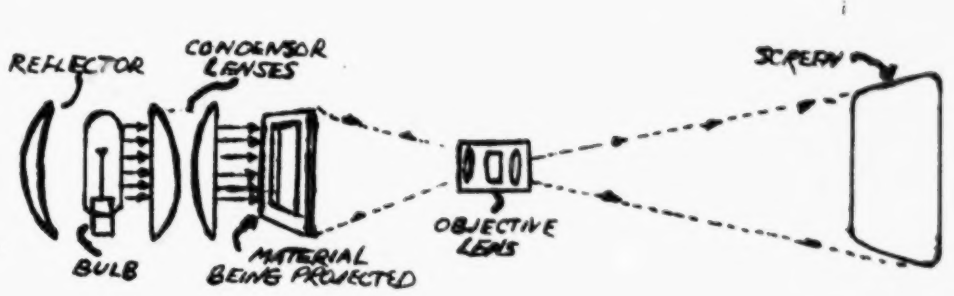
10. Operate forward and reverse _____

11. Focus "b" remote control _____

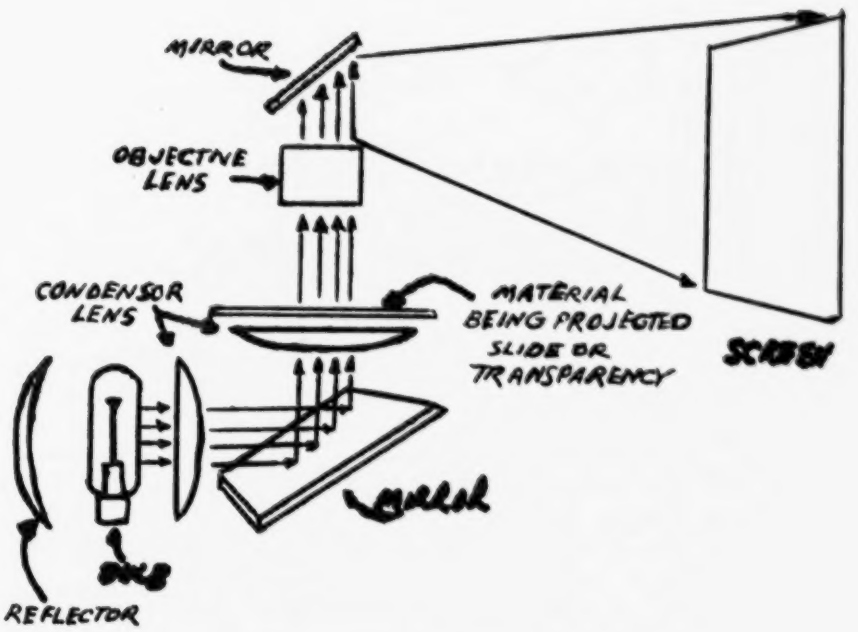
12. Prepare for storage _____



REFLECTED PROJECTION



DIRECT PROJECTION



INDIRECT PROJECTION

BULLETIN BOARDS

HOW TO ADVERTISE THE WORK OF YOUR SCHOOL

Is there bulletin board space in your classroom for the use of which some advertising agancy would pay a pretty penny? Anxious as you are to earn an honest dollar, you can't rent out that space. School officials have funny ideas about that sort of thing!

You may, however, use your bulletin boards to advertise your own product, whether it be health, music, arithmetic, or English. Here are a few suggestions which fall into two groups--elementary and advanced.

<u>Elementary Principles</u>

Fig. 1

Fig. 2

1. Use thumb tacks at each corner of the paper. (Fig. 1)
2. Keep papers within the wooden molding. (Fig. 2)

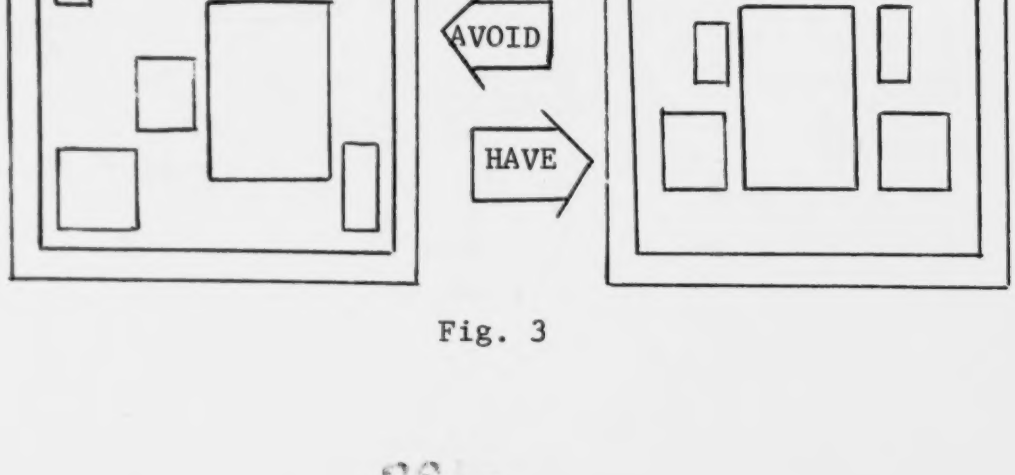


Fig. 3

3. Consider each bulletin board as a unit. (Fig. 3) This result may be achieved as follows:

   a. Try to have margins around the whole group of bulletins greater than between any two.

   b. The biggest margin should be at the bottom. (Exception: space above blackboards.)

   c. Establish a straight line for a base. (Exception: In using space above blackboard, you may alternate papers high and low, in which case there are two bases as in Fig. 4. Or you may use diagonals in which case there is a straight line on which the corners rest, as in Fig. 5.)

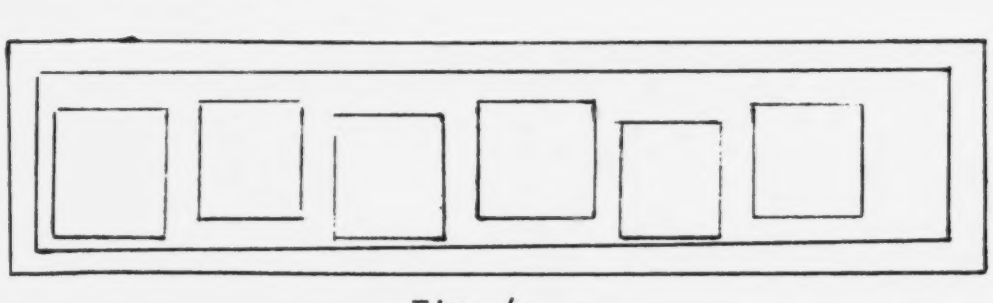


Fig. 4

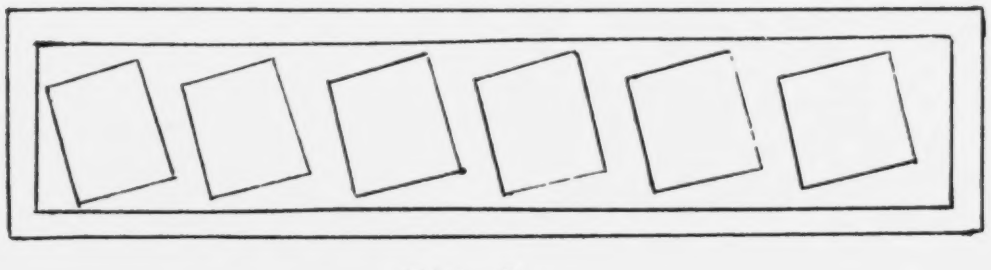
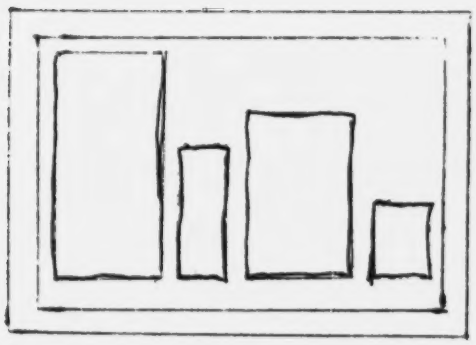


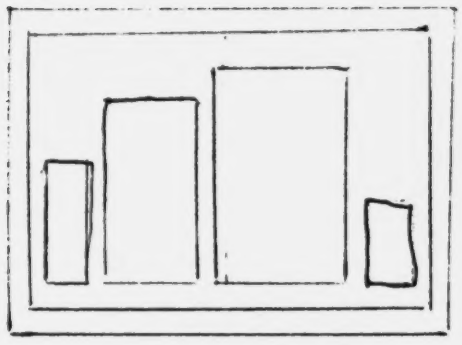
Fig. 5

   d. Work for some sort of balance in arrangements. The simplest form of balance is axial--a scale with equal weights in each pan, as in Fig. 6.



UNBALANCED

Fig. 6



BALANCED

If you will observe these few rules, you will not contradict some of the principles of orderliness and good taste which each student should acquire.

Advanced Principles

We now come to the suggestions labeled, "advanced". I believe that the man who said "One picture is worth a thousand words," said something worth remembering. If you agree, you will be interested in these few general ideas. Do you know that the better commercial television programs are edited to stress one, and only one idea? Do you know that most advertising is aimed to reach a thirteen-year child? Have you ever stopped to consider what makes you look at and remember one magazine advertisement, or pause at one store window, while you pass others by? While you are thinking back to answer that last question, check these items:

1. SIMPLICITY - Don't clutter your bulletin board. Too much material confuses and repels the onlooker. The chain drug-store window, crowded with merchandise and price tags is a good example of how not to achieve simplicity. Space around your exhibit is as valuable as the exhibit itself. Eighteen bookjackets in a row may leave an impression of bookjackets--not books. One bookjacket, strikingly placed, may draw attention to that book's title, which is what you want. Or again, a shout at a football game when everyone is cheering is not nearly so noticeable as one low voice in the quiet of Sunday's church service.

2. INTEREST - Remember, most school bulletin boards receive only a passing glance--and usually that glance is somewhat beclouded by wondering what we are having for lunch, or how I made out in the test during the last period, or can I raise enough money to get to the movies tonight. You must, therefore, attract attention. Of the many ways of doing that, the most important is "Do not be obvious."

Feature an unusual and perhaps remotely related part of your idea. For instance, in designing a drugstore window display about modern and ancient cures, we used a big drawing of a pig's head with the line, "Moisture from pigs' ears." That got attention. In another part of the display the fact came out that moisture from pigs' ears was one of the remedies used by the ancient Egyptians, and the contrast was made to modern pharmacy.

"How can I apply that to my subject?" inquires the mathematics or history teacher.

Well, suppose you are dealing in angles. You might put up a picture of a basketball court with a sign, "Can you make a basket?" Then go on to impart a little knowledge about said angles from the standpoint of a backboard shot.

What you need to do is to arouse curiosity and, just as surely as it killed the cat, it also begets interest. Any variation of the time-honored stunt of putting an advertisement into the paper upside down is usually good. In showing the development from the first attempt at figure drawing to the second, for example, we put the word "improvement" on the board in cut-out letters. These letters were purposely jumbled in arrangement so that the word could not be read at a glance. Students do not take the trouble to decipher what the letters spell and consequently stop long enough to get the import of the exhibit.

3. REPETITION - In trying to be interesting, do not overlook the value of repetition in selling an idea. The widespread familiarity with slogans such as "ask the man who owns one", "time to retire", "57 varieties" and half a hundred more, bear witness to the impressive effect of constant repetition. Try saying the same thing in similar ways without growing monotonous.

4. LEGIBILITY - Remember that clippings from magazines and newspaper and mimeographed notices which you use on bulletin boards, first attracted your attention when held twelve inches from your nose and when your eyes were focused on the given page. In their new position on the bulletin board, these clippings must either convey their message at a glance or be sufficiently interesting to stop and hold the passerby. Take into account how far away the bulletin board above the blackboard is from the student's eyes. Try mounting your clippings on colored paper. Try supplementing the clipping with a sign. (Fig. 7)

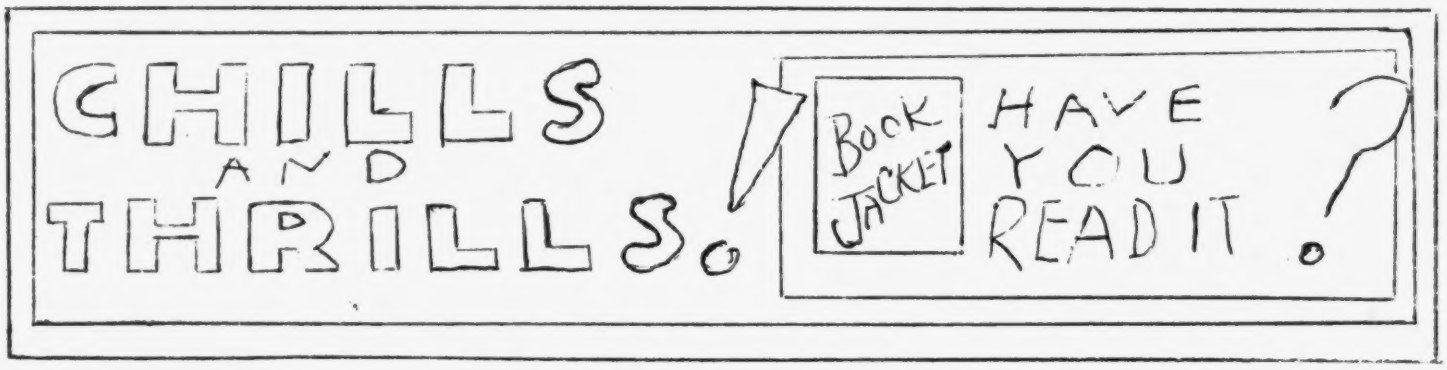


Fig. 7

LET THE PUPILS HELP

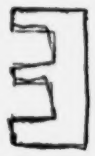
Perhaps you agree with the suggestions offered but you do not have the time and you can't letter. Take the latter objection first. It's not too difficult. Primary school children learn to cut letters very well. Ask your art teacher to show you how. If you do not have an art teacher, the next best thing is to study good examples of lettering and then practice.

As for lack of time, why not let your students help you? If you give clear directions, all these suggestions can be carried out by children. They will enjoy pasting, cutting and tacking. Thus they will be helping you to help them which--when you stop to think about--is pretty good teaching.

CUT PAPER ALPHABET

Primary teachers like a simple alphabet that can be cut from paper by little hands. At the bottom of the page is one of the best--called the Window Alphabet. Letters are cut from stiff paper folded and cut as shown in sketches 1, 2 and 3. Cut-paper alphabets have many uses in classroom projects. They are helping in planning posters, booklet covers, invitations, greeting cards and many similar uses.

1.



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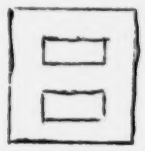

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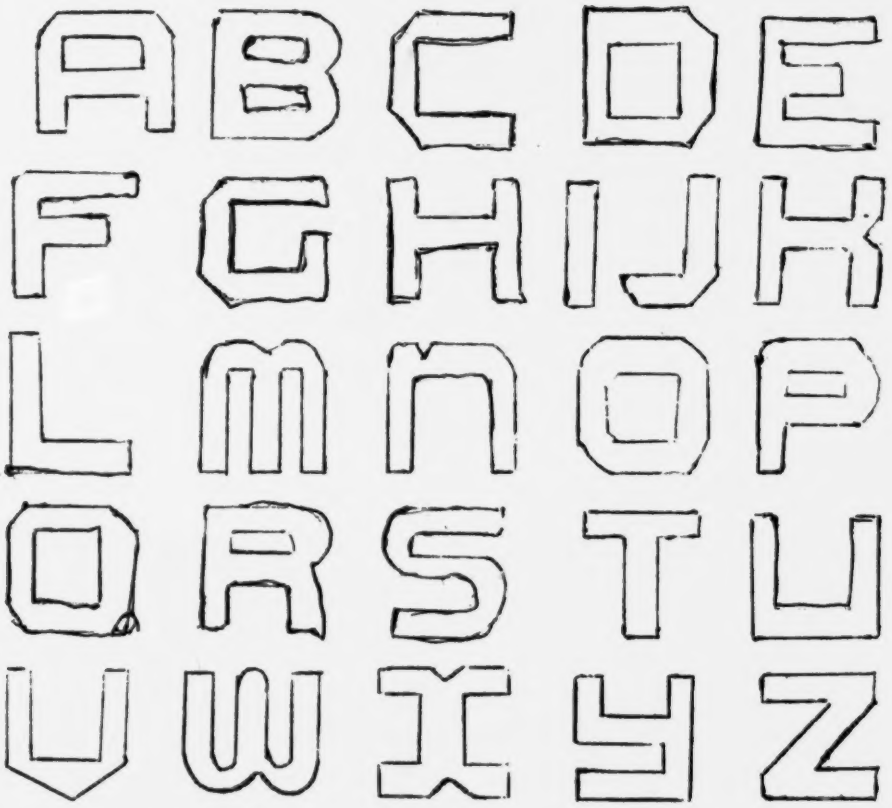

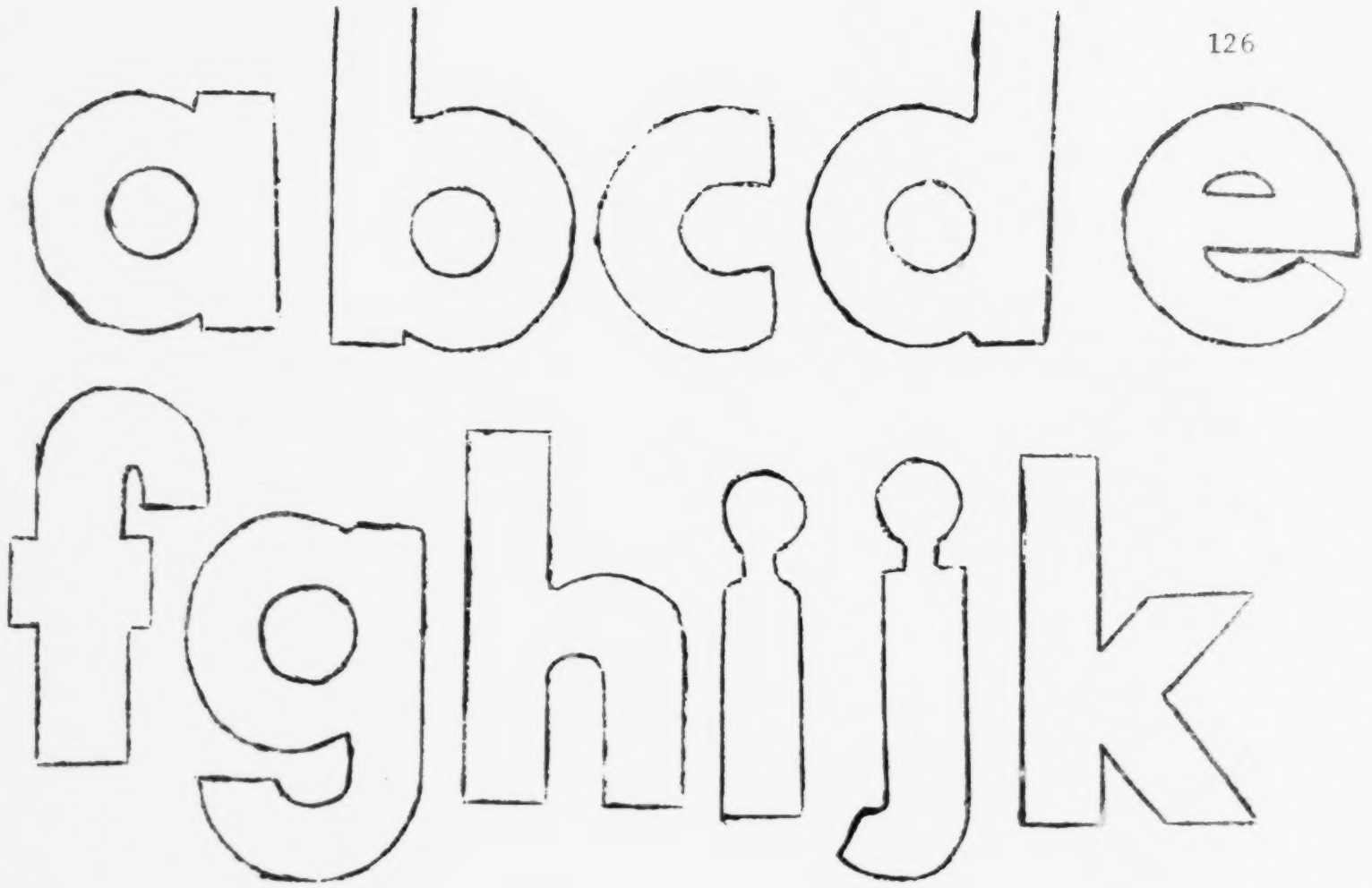
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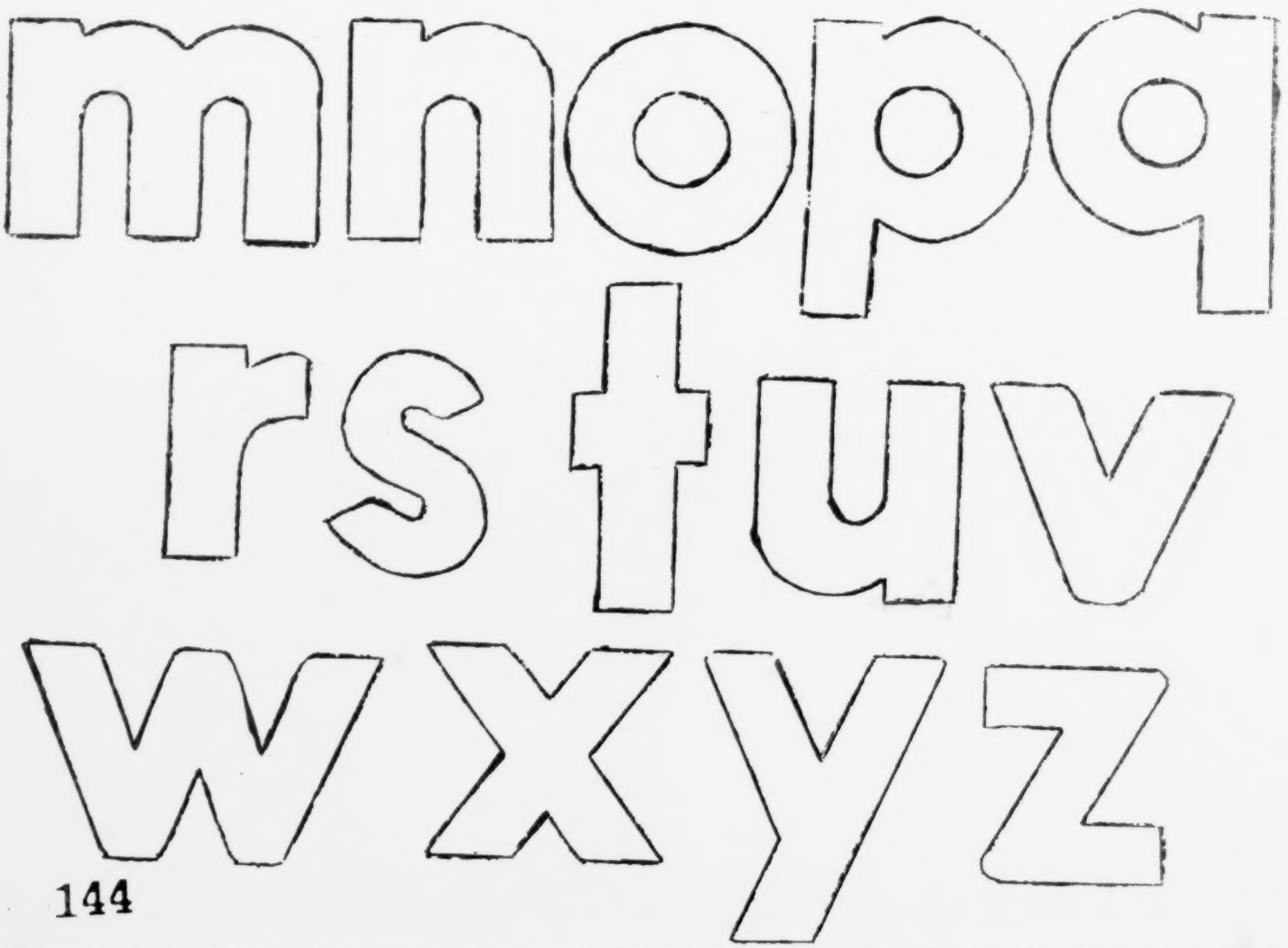
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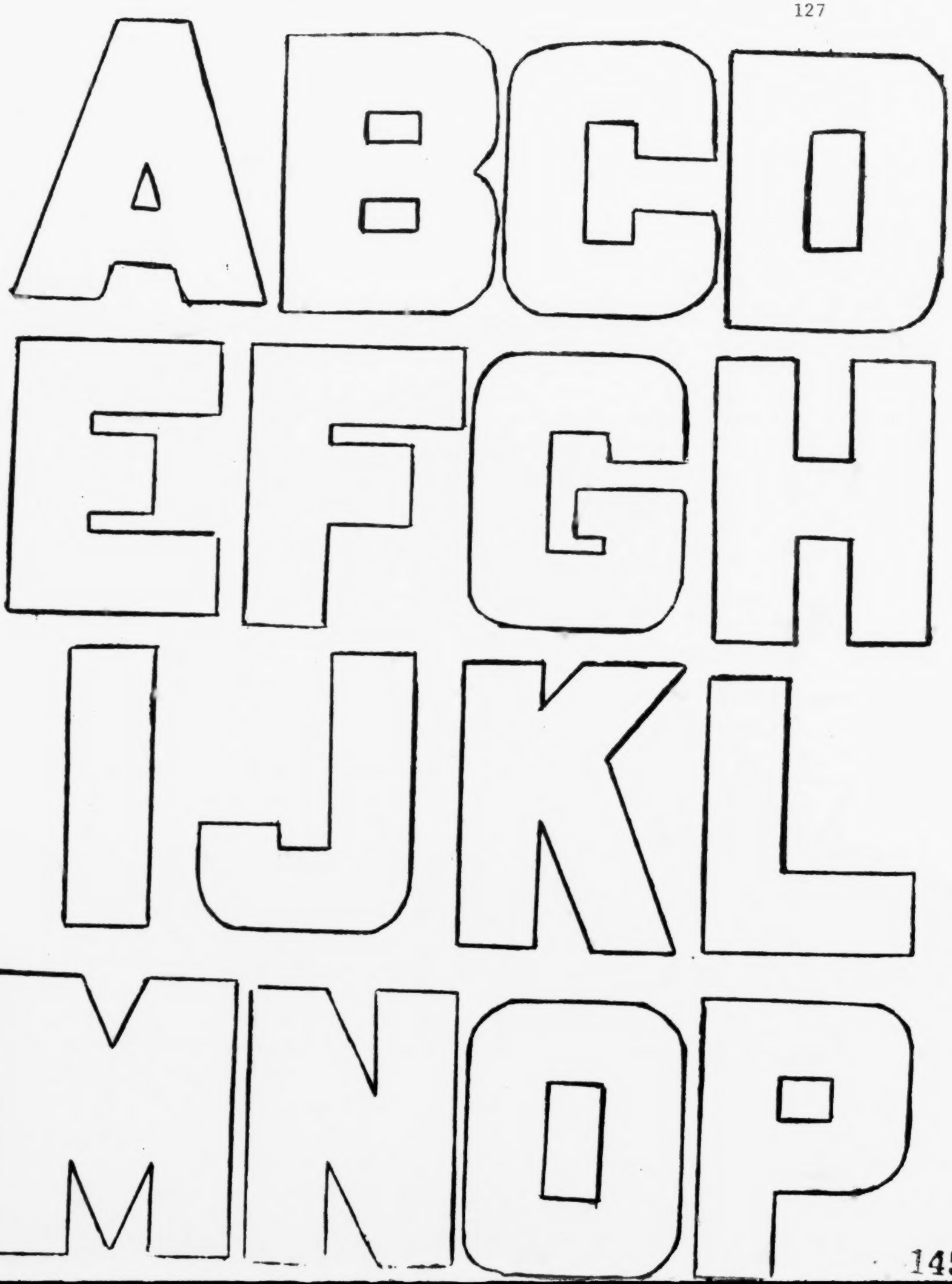
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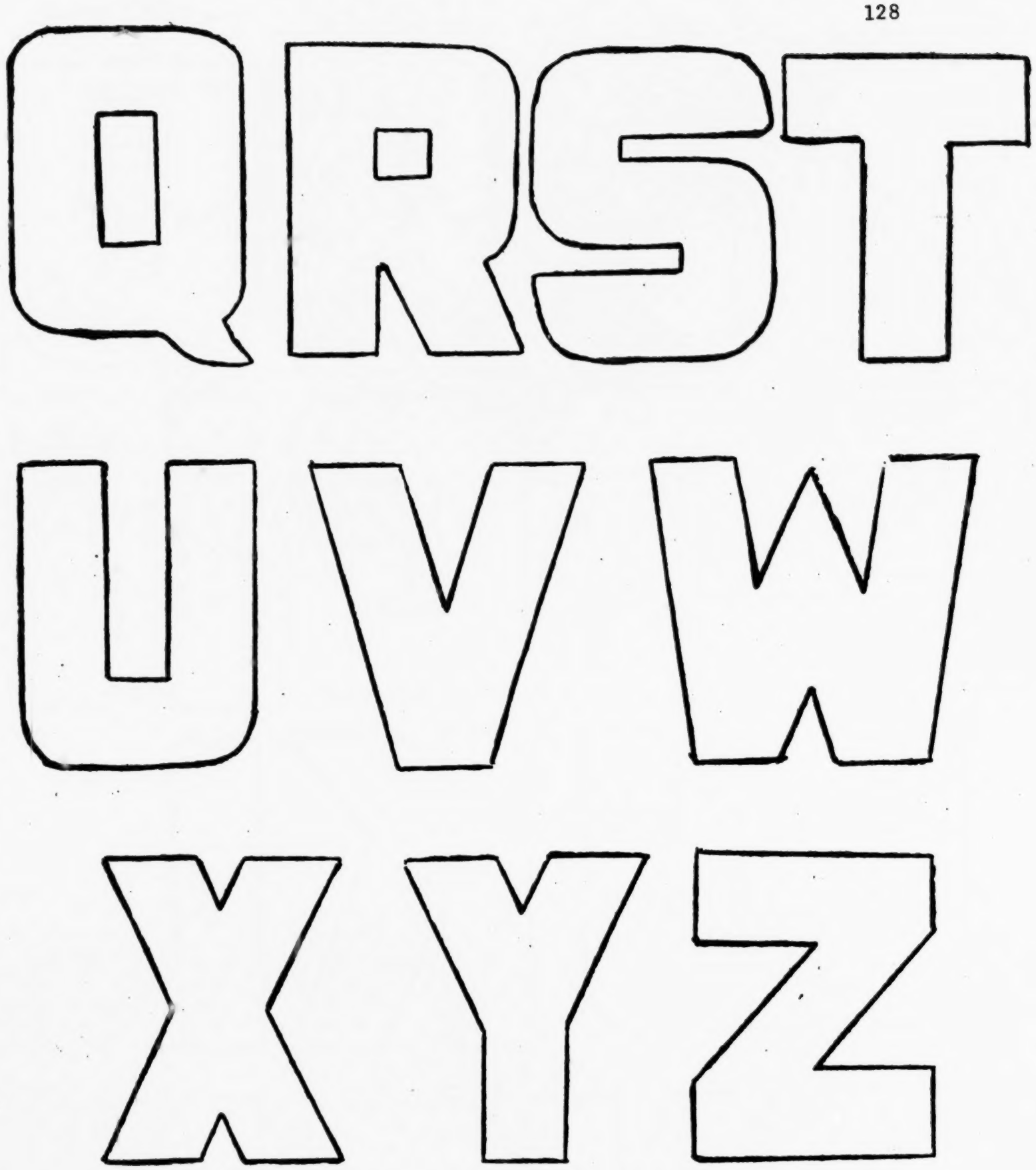

QRST
UVW
XYZ

ACTIVITIES FOR RANDOM SELECTION OF PUPILS

The procedures outlined here are useful for selecting at random any desired number of children or the members of two or more teams. Several activities involve the matching of colors, shapes, objects, pictures, letters of the alphabet, numbers or words. For example, assuming a class of 25 children, if the teacher wants to select five of them, she will prepare six sets of five objects each. She may use six red blocks, six blue ones, six yellow ones, six green ones and six black ones. She will place one of each color in a box and distribute the rest at random to the pupils. The aide or one of the children will reach blindly into the box and pull out a block, for example, the blue one. Every child holding a block will automatically have been selected. Several variations are possible: instead of pulling an item out of a box the teacher may spin a multi-colored wheel. When the wheel stops, one of the colors will be next to a designated marker, and that color will be selected. An arrow may be spun over a colored wheel or colored or numbered dice may be thrown.

If the teacher intends to select two children, she may have the pupils form a circle with one blindfolded child in the middle. This child will spin around with arms outstretched until the teacher gives some pre-arranged signal. The child's arms will be pointing at two of his classmates. The selection procedure may then be repeated as long as needed, with the added fun of giving each child a turn at being the spinner. Another possibility consists of having the children walk to music on a circle drawn on the floor. Two places on the circle are marked, and when the music stops the children standing on the marks are the chosen ones.

The children may be sitting in a circle and rapidly passing a button around; whoever is holding the button when the music stops is "it". The aide may walk around the outside of the circle while music is played. When the music stops, he will find himself behind a certain child, who will then be "it".

One of the easiest and fastest ways of selecting individual children consists of drawing their names or numbers out of a bag. This procedure has great instructional value when the children are learning to identify numbers or to read their own names, but it does not involve the whole class in some physical activity nor does it provide a sufficient change of pace in the daily routine.

Teachers and aides should be familiar with several selection techniques and be ready to use one of them at a moment's notice. They should develop variations of favorite techniques to keep the students from becoming bored; a simple change in the items to be matched will usually be sufficient. The class should learn the basic conventions of several selection activities and be able to participate in them in an orderly and lively fashion.

SEMI-ACTIVE GAMES FOR BEGINNERS
AND PRIMARY GRADES

Play in the Rain

Equipment: None
Values and skills: Imagination, relaxation

Procedure: All are sleepy. Heads on desks. Wake up and sit tall, stretching arms as though just waking. What shall we do to make us lively? Go out in the rain and play. Pull on rubber boots, first right then left. Pull caps over ears, elbows kept out and back. Run out into the rain and play tag. Run slowly in place by desk. Very cold day. Run faster. Arms must be warmed. Arms out at side. Fling them across chest and slap opposite shoulders.

I'm Very, Very Tall

Equipment: None
Values and skills: Relaxation, posture

Procedure: "I'm very, very tall - I'm very, very small, sometimes tall, sometimes small, guess which I am now." Single circle, facing center. One child in center who covers his eyes. As the circle sings "tall" stretch up; as the circle sings "small: stoop down. Someone (generally the teacher) gives a signal for them to be either tall or small while singing the last line, and the child in the center guesses which they are. If he guesses correctly he chooses someone to go in the center. (It can be a problem.)

May I?

Equipment: None
Values and skills: Attentiveness to directions, manners

Procedure: The leader assigns various steps such as mouse step, elephant step and rabbit hop. Before a child moves toward, he must ask, "May I?" The first one who reaches the goal wins. There must be no moving unless permission is given. If a child fails to ask "May I?" he cannot take the designated step but must wait for his next turn.

Hot Potato

Equipment: Utility ball, any size
Values and skills: Coordination of hands, thinking

Procedure: The ball is heated in an imaginary oven. Children are warned not to let it touch them. Players sit with hands in front of them and attempt to bat ball away before it can touch them. A leader begins the game by rolling the ball across the circle.

Teacher Ball

Equipment: 6-inch utility ball
Values and skills: Concentration, mild arm exercise

Procedure: Six to ten players line up in front of one child. He throws a ball to the first player in the line, who throws it back to him. He then throws to the second player, and so on down the line. If anyone misses the ball, he goes to the foot of the line (either end may be the foot of the line). If the thrower misses the ball, he goes to the foot, and the player at the head of the line becomes the thrower.

Mouse Trap

Equipment:
Values and skills:

Procedure: Sing "Six Blind Mice" while all children in circle have joined hands raised high so that six "blind mice" may run in and out of trap. At signal, singing stops and hands are lowered, closing the trap and capturing any "mice" to be caught inside---last "mouse" to be caught may choose six to start a new game. It goes on and on!

FITNESS TESTS FOR BEGINNER AND PRIMARY GRADES

Walk a straight line test

Equipment: None
Values and skills: None

Procedure: Measure a straight line twenty to thirty feet long. The performer must walk the distance and keep a foot on the line at all times.

Stork stand test

Equipment: None
Values and skills: Balance

Procedure: Stand on the left foot. Hold the right foot against the left knee. Put the hands on the hips. Shut the eyes and count to ten slowly.

Bean bag accuracy throw test

Equipment: Bean bags
Values and skills: Throwing

Procedure: Have three circles - 2 feet, 3 feet and 4 feet in diameter at 10, 15 and 20 feet from a base line. Each student is given five throws at each circle with a bean bag. He compares his score with his previous try.

THE PHYSICAL EDUCATION PROGRAM FOR THE FIRST GRADE

Activity Area	Class Periods Per Year (Suggested)
Movement Experiences * Basic Skills and Movement Developmental Activities Body Mechanics Perceptual-Motor Training	63
Rhythmic Activities Basic Skills Creative Rhythms Sing Games Folk Dances	45
**Apparatus, Stunts and Tumbling Floor and Mat Stunts Ladders Climbing Structures Balance Beams Bench Stunts	27 to 36
Simple Game Activities Running, Tag, Circle Games Simple Ball Games Story Games - Dramatic Play	45 to 36
	180 days

* Instruction <u>needed</u>.

** Equipment a <u>must</u>.

SKILLS TO BE DEVELOPED IN THE FIRST GRADE

By the end of the first grade, each child should be able to perform in reasonable fashion the skills listed. Due allowance must be made for individual differences.

Skipping: Learn to skip in reasonable form and in time to music.

Running: Be able to run in proper form with other children without falling down or running into another child.

Throwing and catching: Be able to throw and catch bean bags and large balls. Be able to catch a ball on first bounce/from on fly or against a wall. Be able to roll a ball.

Bouncing: Be able to bounce a ball and catch it using various combinations.

Jumping: Be able to jump over low objects or a low rope. Acquire simple rope jumping skills.

Kicking: Be able to kick a STATIONARY ball for a distance of 10-15 feet under control.

Leaping: Be able to leap easily over moderate distance.

STUNTS, TUMBLING, AND APPARATUS----PRIMARY GRADES

There is a growing awareness of the importance of this type activity as physical fitness becomes a common expression.

The movements involved in stunts and tumbling provide developmental experiences which are directed to the usual weak musculature of the arm-shoulder girdle region, as well as the chest area and the abdominal wall.

Since much of the work is done individually, the child faces the challenge of the piece of apparatus and has the opportunity to develop self-confidence and courage.

Children love to hand, climb, drop, balance, and roll, and to imitate various characters and objects.

There should always be emphasis on "doing things as well as possible" and "giving it a good try." Qualities of lightness, sureness, co-ordination and other body management should be stressed.

Since many stunts require the body to leave the ground and lose contact with the mat or floor, some attention should be centered on returning to the floor or mat with efficiency, lightness and good balance.

ACTIVITIES REQUIRING EXCEPTIONAL BODY CONTROL, CRITICAL BALANCING, OR THE NEED FOR GREAT STRENGTH SHOULD BE AVOIDED

Stunts need to be repeated not only for the development of skills, but also for the attainment of good muscular power, agility, and balance.

The program may include the following:

1. An introduction to the basic tumbling stunts of the forward and backward rolls.

2. A variety of simple stunts involving gross body movements, opportunity for creative expression, and control of balance.

3. Introductory work with a partner in couple stunts.

4. Hanging, climbing, and other body-support activities on apparatus.

5. Activities utilizing apparatus placed on the floor, such as the balance beam, balance-beam benches, vaulting boxes, combination sets and others.

A simple warm-up activitiy, previously learned provides a satisfactory situation for beginning the teaching. It should provide for stretching of the body parts to be used later in the stunts.

Puppy Dog Run

Place hands on the floor, bending the arms and legs slightly. Walk and run like a happy puppy. The teacher should see that the youngsters look ahead. By keeping the head up in good position, the neck muscles are strengthened.

Variations:

1. Children may also use the same position to imitate a cat. Walk softly, stretch at times like a cat.

2. Monkey run. Turn the hands so the fingers point in (toward each other).

3. Go sidewards, backwards, etc.

Bear Walk

Bend forward and touch the ground with both hands. Travel forward slowly by moving the hand and foot on the same side together; that is, the right hand and foot are moved together and then the left side. Make deliberate movements.

Variation: Have them lift the free foot and hand high while the support is on the other side.

Rabbit Jump

Crouch to a deep-knee bend position and place the hands on the floor in front of the feet with the knees pointed out. Move forward first with the hands and then bring the feet up to the hands.

Emphasize to the children that this is called a jump rather than a hop because both feet move at once.

Elephant Walk

Bend forward, clasping hands together forming a trunk. Walk forward in a slow, dignified manner with big steps, keeping the legs straight and swinging the trunk from side to side. Stop and throw water over the back with the trunk.

Head Balance

Place a bean bag, block or book on the child's head. Have him walk, stoop, turn around, sit down, get up, etc.

The object should be balanced so that the upper body is in good posture. Use hands out to the side for balance.

Gorilla Walk

Bend knees slightly and carry the trunk forward. Arms hang at the sides. As the child walks forward, he should touch his fingers to the ground at each step.

Variation: Let the children stop and beat on their chests like a gorilla. Also, bounce up and down with hands and feet touching the floor.

Stork Stand

The child folds his arms and shifts the weight completely to one foot. The other foot is placed so that the sole of the foot is placed against the calf of the supporting leg. Stand for 5-10 seconds without motion. Try the stunt with the eyes closed. Change supporting leg.

Cricket Walk

The child squats and spreads his knees. He puts his arms between his knees and grasps the outside of his ankles with his hands. In this position, he walks forward or backward. He can chirp like a cricket. Turn around right or left.

Forward Roll

Stand facing forward with the feet apart. Squat and place the hands on the mat, shoulder width apart with the elbows against the inside of the thighs. Tuck the chin to the chest and make a rounded back. A push-off with the hands and feet provides the force for the roll. The child should carry the weight on his hands and the elbows bearing the weight of the thighs. By keeping the elbows against the thighs and assuming weight there, the force of the roll is easily transferred to the rounded back. The child should try to roll forward to his feet. Later, try with the knees together and no weight on the elbows.

Kneeling alongside the child, the instructor can help by placing one hand on the back of the child's head and the other hand under the thigh for a push.

Rolling Log

Lie on back with arms stretched overhead. Roll sideways the length of the mat. The next time roll with the hands pointed toward the other side of the mat. To roll in a straight line, keep the feet slightly apart.

Variation: Alternately curl and stretch while rolling.

Roll a Ball:

Feet spread
Almost straight knees and legs
Ball between feet
Firm grip
Arms swung forward and up without bending until ball is released
Follow-through

Toss the Ball:

Feet spread
Hold firmly between legs
Bend over and bring up with tossing movement
Keep arms straight
(later we teach to bring ball up and out quickly)

Two-handed Toss:

Both hands on right
Left foot slightly ahead
Quick forceful movement, arms and head pointing toward target
Toss; take step with left foot; transfer weight to it

Chest Pass:

Feet together, face target
Hold in gripped hand with thumbs two inches apart
Pass; forceful, forward push with hands and arms
Step forward with left foot
Fingers and arms straightened and pointing at target for follow-through

Bounce Pass:

Feet together, face target
Hold in gripped hand with thumbs two inches apart
Forceful, forward push with hands and arms
Ball is pushed downward for bounce
(ball should go a little over halfway to target)

Two-handed Overhead Throw:

Feet erect, feet even and ball held overhead with fingers
Hands move <u>behind</u> the ball then at the side

Carried back with hands and arms and brought forward,
finishing with a good wrist snap
Step left foot forward; shift weight to it.

Bounce Ball:

Thumbs about one inch apart
Lean slightly forward
Feet apart
Use a downward motion
Release ball
Immediately be ready to catch it

ACTIVE GAMES FOR BEGINNER AND PRIMARY GRADES

Come Along

Equipment: None
Values and skills: Alertness, quick action
Suggestion: Keep the number of "come along" small, allowing more action, encourage all children to be TAPPED.

Procedure: All players except one stand shoulder to shoulder in a complete circle, facing inward. The leader stands in the center and skips around the inner circumference. The leader reaches out and takes hold of the hand of a player saying, "come along." Keeping hold of the first player's hand, the second player invites a third player to "come along" and so on. As a player is asked to leave his place in the circle, the other players must be careful to keep that space vacant. When the leader blows his whistle, all those skipping in the circle hurry to find an empty space. The player who does not succeed in finding a place is the new leader.

Whistle Ball

Equipment: 6 or 8 inches utility ball
Values and skills: Ball control, quick action

Procedure: Players are in a circle or scattered close to each other. The ball is handed about among players. The player who is holding the ball when the instructor whistles

(must sit down). Play lasts until one player remains without getting caught with the ball. Avoid eliminations. Instead of "Must sit down", pin a piece of colored paper on him--turn his collar up. Take off a shoe or some other way of identification.

Circle Spot

Equipment: Bean bags
Values and skills: Stopping, starting and control

Procedure: The players stand in a circle, each with a bean bag at his feet. One stands in the middle, without a bean bag. He starts clapping and the other players start skipping around the circle. Suddenly he stops clapping, which is the signal for each player to put his foot on a bean bag. This includes the clapper, who quickly runs into the circle. The child left without a bean bag goes into the middle for the next game.

Variation: Have children walk around the circle, rather than skip.

The Huntsman

Equipment: None
Values and skills: Running, alertness, speed

Procedure: Leader wanders up and down the aisles and asks, "Who would like to go hunting with me?" As the leader approaches, the children who like to do so fall in behind the leader and follow him. When the leader sees that the children are in file formation and as far as possible from their seats, he jumps up and down and calls loudly "Bang", whereupon all the children scamper for their seats. The first one to reach his seat becomes the leader for a repetition of the game.

Variation: Give the names of different animals to different groups of children if desired. These named groups should not be bunched but should be seated individually in different areas of the room.

Cat and Mice

Equipment: None
Values and skills: Running, quickness

Procedure: The "cat" hides behind the teacher's desk. Four to seven "mice" scratch on the desk. This is a signal for the cat to chase them. Anyone caught becomes a cat. New mice are chosen.

Bonanza

Equipment: None
Values and skills: Alertness to directions, ability to move quickly

Procedure: Half the children are numbered ONE, and the other half TWO. A leader is chosen. Each number ONE chooses a number TWO as a partner. The couples then scatter over the room. The leader calls out various directions: "Back to back", "Kneel on knee", "Face to face", "Stand up", etc. When the leader calls out "Bonanza", all number ONES must find a new number TWO for a partner. The number TWOS stand still. The leader tries to find a partner also. The player left without a partner is the new leader. The numbers may be switched after awhile.

Red Light

Equipment: None
Values and skills: Running, dodging, starting, stopping

Procedure: One student chosen as "IT" stands facing the goal line. He starts to count "1-2-3-4-5", etc. At any time, he may call "Red Light". As he counts, the players advance toward the goal line. When he calls "Red Light" they are to stop at once. If he catches anyone moving after he has stopped counting, that person must start over again. In rooms with stationary seats, the children may advance down the aisle.

RELAYS FOR BEGINNERS AND PRIMARY GRADES

Automobile Relay

Equipment: Eraser, or bean bag or small ball

Values and skills: Move quickly, coordinate hands in passing object, body control, alertness

Procedure: Players are seated. Each row chooses the name of an automobile. The last player in each row is given an eraser. On the signal to start, the player on the end of each row gets up and hurries around his row back to his seat. Then he passes the eraser to the person in front of him who repeats the same pattern of action. The game continues until every child in the row has had a chance to run. The row finishing first wins.

Bean Bag Passing Race

Equipment: Bean bags
Values and skills: Skill in passing bags, group work

Procedure: The two persons at the beginning of the line pass the evenly divided bean bags through the line. The line having all at the end first is the winner. Teaching aids and playing hints: See that the lines are straight before declaring winner.

Carry and Fetch Relay

Equipment: Bean bag and small object
Values and skills: Coordination of hands, alertness

Procedure: Players are divided into several teams, each team being given a bean bag. A circle about 14 inches in diameter is drawn on the opposite side of the room in front of each team. Upon the signal to begin, the first player in each team hurries to the circle, puts the bag within the circle, returns to his team and tags the next player. This player then hurries to the circle, picks up the bag, returns to his team and hands it to the next player, who carries the bag to the circle and puts it inside. This carry and fetch is continued until every player has had a turn. The team that finishes first wins the relay.

Stride Ball Relay

Equipment: Volley or kick balls
Values and skills: Coordination of body; cooperation

Procedure: Players stand in several teams in file formation, with legs spread widely. Each leader is given a ball. On the signal to start, the ball is rolled as far as possible down the tunnel formed by spread legs, with teammates helping the ball along. As soon as the ball reaches the last player, he picks it up and hurries to the front of the file, where he starts it rolling down the tunnel again. Play continues until all players have had chance to start the ball down the tunnel. The team that reaches its original position first with the ball back in the hands of the leader, wins the relay.

Modifications: Instead of passing the ball through the legs, pass it over the heads of the players, from player to player, keeping the ball high in the air.

STUNTS FOR BEGINNER AND PRIMARY GRADES

Jack-in-the-Box

Equipment: None
Values and skills: Imitation, agility

Procedure: Feet slightly apart. Bend the knees on count one, feet and knees straight forward. On count two, spring high into the air, arms extended over the head. Land on toes, bending the knees slightly.

Modification: Repeat movement continuously several times.

Sewing Machine

Equipment: None
Values and skills: Imitation, agility

Procedure: Running in place, hands on hips, start slowly and lightly. Gradually increase speed.

See-Saw

Equipment: None
Values and skills: Pulling exercise

Procedure: Two children of like size sit on the floor facing each other, with their feet together. They clasp hands, and as one child leans forward the other pulls back as far as he can. They then see-saw back and forth slowly.

Throwing Lasso

Equipment: None
Values and skills: Imitation, agility

Procedure: Feet apart, place left hand on hip and raise right hand above head; swing the right arm round and round in circles overhead. At the end of eight turns, throw the hand forward as if throwing a lasso. Repeat with left.

Coffee Grinder

Equipment: None
Values and skills: Agility

Procedure: With right hand on ground, arm stiff, body extended without sagging, head well back, walk around in a circle using arm as a pivot. Repeat with left arm as a pivot.

Horizontal to Perpendicular

Equipment: None
Values and skills: Agility

Procedure: Lie flat on the back and fold the arms. Now get up to standing position without unfolding the arms.

The Twist

Equipment: None
Values and skills: Imitation agility

Procedure: Hands on neck, feet apart. Trunk twists to the right, then to the left. A resistive twist all the way from one side to the other, emphasizing first the right then the left turn.

RHYTHM ACTIVITIES

Movement Fundamentals:

Children will change movement patterns or combinations when a phrase of music (8 counts or beats) change. This is an effective and interesting method of stimulating imagination. The music provides the cue for changes, and children must think ahead to plan the new patterns.

The concept of laterality must be stressed. Movements performed with one side of the body should be done with the other. Directions should be reversed to include the opposite way of moving.

Rhythm Variations:

Early instruction to a slower tempo, then increased tempo after the movement patterns are learned is recommended.

A good rhythmic beat pattern is basic. The tom-tom provides an easy way to vary the tempo, accents, etc., with skillful handling one may use the beat to stop and start, change the rhythm, etc.

It is of value to have children provide the tempo. A word of warning is needed. A poor rhythmic accompaniment can nullify much of the effectiveness of a good rhythmic lesson.

Space Factors:

The child can pretend to be big or little, wide or narrow, up or down. In directions, there can be frequent and regular (or irregular) changes of directions. The individual, in moving on the floor or surface, can form pathways of geometric or other figures. By tracing circles, zigzags, triangles, squares, figure eights, lines, and other patterns by his movement, he has a more interesting and educational experience.

Flow:

Continuity of movement is important, linking together different movements smoothly in keeping with the rhythm is an important goal in these movement experiences.

Body Factors:

Various parts of the body can be in different positions. Different positions of the arms and legs provide many ways of moving. Such as:

high on toes	kicking high in front or rear
toes in or out	knees brought up high
on the heels	crouched position, etc.
stiff knees	arms swinging at the side or held stiff, out in front or overhead, move in circles or patterns
	body bent forward, backward, sideways, twisted or turned

THE PURPOSE OF RHYTHMIC ACTIVITIES FOR FIRST GRADE

Let rhythm be a part of each child's school experience. Children have a natural love for rhythmic movement and for using the body in expressive movement. Not only are dance activities a tool for self-expression, but inherent in rhythmics are excellent possibilities for physical development.

Important objectives:

1. Better appreciation and understanding of the use of their bodies.
2. To be able to keep time - move keeping the rhythm.
3. An appreciation of the place that rhythm has in our lives.
4. Vigorous movements and gross body activities develop fitness.
5. Maximum participation, as a group or entire class.
6. Opportunity for teaching body mechanics and posture.
7. Good quality accompaniment: tom-tom or drum, piano, record player, vocal form

Characteristics of Rhythmic Background:

Tempo - speed of the music: 1) constant 2) decrease 3) gradual increase

Beat - Underlying rhythmic quality. Even or uneven. (Music with a pronounced beat is easier for the children to follow.)

Meter - Manner in which the beats are put together to form a measure of music. Common forms: 2/4, 3/4, 4/4 and 6/8.

Accent - Notes or beats which carry the heavier emphasis, usually the first underlying beat of a measure.

Intensity - Force; loud, soft, light or heavy.

Mood - Human feelings, cheerful, sad, happy, gay, warlike, stately, fearful, etc.

Patterns - Music in a pattern. Children will recognize when the pattern repeats or changes to another pattern.

RHYTHMIC ACTIVITIES FOR FIRST GRADE

Fundamental Locomotor Movements

Here are some ways that walking can be used as an activity:

Walking

1. Walk forward one phrase (8 counts) and change directions.

2. Use high steps during one phrase and low steps during the next.

3. Walk forward for one phrase and sidewards during the next. The side step can be a draw step or it can be of the grapevine type. To do a grapevine step to the left, lead with the left foot with a step directly to the side. The right foot crosses behind the left and then in front on the next step with that foot. The pattern is a step left, cross right (behind), step left, cross right (in front), and so on.

4. Children can be partners in movement patterns, facing each other with hands joined. One child pretends to be pulling and walks backwards, while the other child walks forward and pretends to push.

5. Walk slowly and gradually increase the tempo. Begin fast and decrease.

6. Walk in various directions while clapping hands alternately in front and behind. Try clapping hands under the thighs at each step or clap hands above the head.

7. Walk forward four steps, turn completely around in four steps. Repeat.

8. While walking, bring up the knees and slap with the hands on each step.

9. On any one phrase take four fast steps (one count to each step) and two slow steps (two counts to each step). (Step-hold)

10. Walk on heels, toes, or with a heavy tramp.

11. Walk with a smooth gliding step or walk silently.

12. Gradually lower the body while walking (going downstairs) and raise yourself again (going upstairs).

13. Use a waltz with good beat and walk to it accenting the first beat of each measure. Add a sway of the body to the first beat of the measure.

14. Walk high on tip-toes, rocking back and forth.

Running

Run lightly on the toes. They may cover some ground on the run or they can run in place.

Many suggestions for walking are applicable to running. Here are some additional suggestions:

1. Walk during a phrase of music and then run for an equal length of time.

2. Run in different directions turning at times.

3. Lift the knees as high as possible when running.

4. Run and touch different spots on the floor or on the wall.

Hopping

Some variations and combinations for hopping include:

1. Hop as a bouncing ball. Hop very high gradually reducing the height. The procedure can be reversed.

2. Hop in the direction used by a line, crossing back and forth over the line each time.

3. Draw a small circle (about 18 inches across)

4. Hop in different figures like a circle, triangle, square, etc.

5. Trace out numbers by hopping.

6. Alternate big and little hops. Form other combinations.

7. Hop on one foot a specific number of times and change to the other foot.

8. Turn around hopping in place.

Jumping

Jumping means to take off with both feet and land on BOTH feet.

1. Jump with the body stiff and arms held at the sides.

2. Jump and turn in the air. Quarter, half, and even full turns can be done to rhythm. Work gradually into full turns.

3. Combine jumping in combinations with hopping, walking, running and skipping.

4. Increase and decrease the speed of jumping.

5. Land with feet apart or crossed. Alternate feet forward and back.

Leaping

Leaping is designed to cover distances or go over a low obstacle. Leaping is usually combined with running, as a series of leaps is difficult to maintain.

Sliding

Sliding is done usually to the side. It is a one-count movement with the leading foot stepping out to the side and the other foot following quickly. A novel way to use sliding is to head in a direction with a definite number of slides and then do a half turn in the air and continue the slides leading with the other foot but retaining the original direction.

Gliding

The changes used in the gallop have great values in perceptual-motor training. One foot leads, and the other is brought up rapidly to it. The hands can be in a position as if holding the reins of a horse. The leading foot can be changed frequently. Since later the gallop is used for other programs, it is important that the children learn to change the leading foot. The leading foot can be changed after a series of eight gallops with the same foot leading.

OBJECT HANDLING RHYTHMS

Ball Skills

While the school normally has volleyballs, soccers, and rubber playground balls, these can be supplemented by small balls of various types, provided that they have a lively bounce.

1. Bounce and catch. Bounce a number of times and then catch. Various combinations. Combine with various locomotor movements.

2. Throw against a wall and watch.
   Volley against a wall.

3. Bounce continuously (dribbling).
   Dribble in place.
   Dribble under the legs. Also, dribble behind the individual.

4. Volley continuously in rhythm, using hands, elbows, head, knees, etc. Add locomotor movements.

5. Work with a partner or in groups passing a ball or balls from one to another in rhythm. Vary with bounce passes.

Hoops and Wands

Children can work out routines to music, stimulating them to think and create.

CREATIVE RHYTHMS ----- IDENTIFICATION

In an identification rhythm, the child expresses himself by trying to "be something". They need to "lose themselves" in the interpretation by assuming the identity of what they are imitating.

The following are variations, but general approaches:

1. The first is to begin with a rhythm and let the children decide what each one would like to be, based on the character of rhythm. The approach is "What does this rhythm make you think of?" The children may be many things and move in many different ways.

2. A second approach is to select a piece of music and have the child make a choice of what he would select for the imitation. All children would be imitating the same character, object or thing. Within the selection each child would have the privilege of creating as he wished. If the choice were a giant, the child would interpret his concept of the giant.

3. The third approach is to begin with a selection for identification and then choose an appropriate rhythm for movement. This approach can be used with the record set to interpret the designated imitation for which it is designed.

Some questions which can be posed to the children are:

"What does the music make us think of?"
"What does the music tell us to do?"
"How can we move with the music and our selected interpretation?"

Listening is important as the children must get the mood of the music. To be effective, it must be appropriate for the identity to be assumed, otherwise movement becomes artificial.

CREATIVE RHYTHMS ----- DRAMATIZATION

Both identification and dramatization rhythms have in common the basic purpose that the child reacts creatively and rhythmically to the selected rhythm. However, the approach is different. In identification rhythms, the child should listen to the music, determine its quality and characteristics, and then act creatively in assuming the identity of his selection.

In dramatic rhythm, the children act out an idea, a familiar event, or an ordinary procedure. This could be based on a story, an idea, a poem, an emotion, or a song.

Some approaches which may be used:

1. Begin with an idea, story, or other basis. As they progress, suitable rhythmic background can be selected. A teacher can provide the verbal background and directions for the drama; however, the story can unfold without this.

2. Or, you may choose to begin with a piece of music, generally a recording, and develop an idea to fit the music. The piece of music selected should have sufficient changes of tempo and pattern to provide different kinds and quality of background. Children may devise a script in keeping with a musical recording and follow the music.

3. The other idea is to provide for expression of moods or feelings. A piece of music is played, generally a recording and the children discuss its qualities and how it makes them feel. Children, can and will, interpret the music differently. Moods which may be expressed are: being happy, gay, sad, brave, fearful, cheerful, angry, solemn, silly, stately, sleepy, funny, cautious, bold, nonchalant, etc.

The teacher aids in setting the stage, and the children carry the activity to its point of fulfillment in the event or story selected. The teacher should be careful of setting preconceived standards for the children and attempting to hold to these. An idea may be expanded in many directions, and success in the activity can be judged by the degree the children have been able to interpret freely and creatively.

Ideas useful for dramatics may be:

1. Building a house, hogan, or other projects.

2. Making a snowman. Throwing snowballs. Going skiing.

3. Flying a kite. Going hunting or fishing. Going camping.

4. Acting out stories which include Indians, cowboys, firemen.

5. Interpreting familiar stories. (Very popular)

6. Building from household task ideas like chopping wood, herding sheep, picking fruit, cleaning the yard, etc.

7. Celebrating holidays like Halloween, Fourth of July, Christmas, Rain dance, etc.

8. Ideas using the season--spring, summer, fall, winter.

9. Sports activities, playing football, basketball, etc.

ORIGINAL STORIES

Rewritten

To teach reading using known English as a

second language structures without context

COMBINATION STORY

THE COMBINATION

I'm going to tell you the story of a strange animal that looks like this: He has ears like a rabbit
He has eyes like a cat
He has whiskers like a mouse
He has a neck like a giraffe
He has feet like a duck
He has a tail like a pig
He has wings like a bird.
Do you know an animal like this?

He looks at himself in the mirror and says:
"Oh, I'm beautiful! I have ears like a rabbit, but I'm not a rabbit. I have eyes like a cat, but I'm not a cat." etc.
"Who am I?"

So he goes to school to ask the principal, who knows everything. On the way to school he meets some boys and girls. He says, "Hello, boys and girls." The boys and girls say, "Hello. What is your name?" The animal says, "I don't know." The boys and girls asked him, "Well, what are you? Are you a rabbit?" "No, I'm not." "Are you a cat?" No, I'm not," etc.

The children say, "You have ears like a rabbit." "Yes, but I'm not a rabbit." etc. "I don't know what I am, so I am going to school to ask the principal. Good-bye, boys and girls! " The boys and girls wave and shout: "Good-bye and good luck! "

The animal arrives at the school and goes into the office. He sees the principal. He says, "Good morning, Mr. _____." Mr. ____ answers: "Good morning. Can I help you?" The animal says, "Oh, yes you can. You see, I have a terrible problem. I don't know my name. What's my name?" Mr. _____ answers: "I'm sorry, I don't know." The animal continues: "You see, I don't know who I am. Who am I?" Mr. _____ answers again: "I'm sorry, I don't know." And the animal says, "But can you help me?" Mr. _____ says, "Well, let me see. I'll try and guess. Let me look at you."

"You have beautiful long ears.
You have ears like a rabbit."
Animal: "But I'm not a rabbit."

"You have beautiful big eyes.
You have eyes like a cat."
"But I'm not a cat."

"You have beautiful long whiskers.
You have whiskers like a mouse."
"But I'm not a mouse."

"You have a beautiful long neck.
You have a neck like a giraffe."
"But I'm not a giraffe."

"You have funny little feet.
You have feet like a duck."
"But I'm not a duck."

"You have a pretty curly tail.
You have a tail like a pig."
"But I'm not a pig."

"You have beautiful large wings.
You have wings like a bird."
"But I'm not a bird."

"You're not a rabbit.
You're not a cat.
You're not a mouse," etc.

"I know what you are!
You're a COMBINATION!
That's what you are! "

"Oh, I'm a combination! "

"Yes, you are a rabbit,
and you're also a cat,
and you're also a mouse,
etc. You're a Combination! "

The animal is very happy.
He says, "I'm a combina-
tion. That's what I am."
Then he thinks for a
moment, and says: "I'm
a combination. Is that
good or bad?"

"That's very, very good. What is the best part of a rabbit?" "Its ears." "What is the best part of a cat?" "Its eyes." "What is the best part of a mouse?" "Its whiskers." etc.

"So, you have the best things about a rabbit, a cat, a mouse, a giraffe," etc. "It's nice to be a rabbit, cat, mouse! etc. And it's even better to be all these things together. It's very good to be a combination."

The animal is very happy. He says, "Thank you and Good-bye" to the principal, and goes home. On the way home, he again meets all the boys and girls. He says, "Hello, boys and girls." "They answer, "Hello, do you know your name now?" He answers, "Yes, I'm a combination." They say, "What's that?"

He answers, "Look at me. I'm a rabbit, and I'm also a cat, and I'm also a mouse, etc. So I'm a combination. I'm a combination, a rabbit, cat, mouse, giraffe, duck, pig and bird." The children say, "You're a combination, is that good?" He answers, "Oh yes, it's very good! What is the best part of a rabbit?" Children: "Its ears." "What is the best part of a cat?" "Its eyes." "What is the best part of a mouse?" "Its whiskers." etc. "I have the best part of a rabbit, a cat, a mouse, a giraffe," etc.

"It's good to be a rabbit, It's good to be a cat. It's good to be a mouse." etc. "But it's even better to be a combination, and that's what I am! I'm a combination! Good-bye, boys and girls. I'm very happy!" "Good-bye, combination!" And the combination goes home and lives happily ever after.

Additional ending for teaching the past tense: The combination lives many, many years. He lives alone because there isn't another combination like him in the world. So he never finds a wife. He never has any baby combinations like him. You've never seen an animal like him. And when he dies, there are no animals like him anywhere in the world. But the boys and girls remember him, and sometimes tell a story about him. They say:

There once was a strange animal who had ears like a rabbit. He also had eyes like a cat, etc., etc.

TITLE.....THE STORY OF JOHNNY AND MARY

WRITER.....MRS. ISABELL J. CAMPER

PUBLISHER.....MRS. MARJORIE JIMMIE

ILLUSTRATORS.....MRS. CAMPER'S FIRST GRADE CLASS

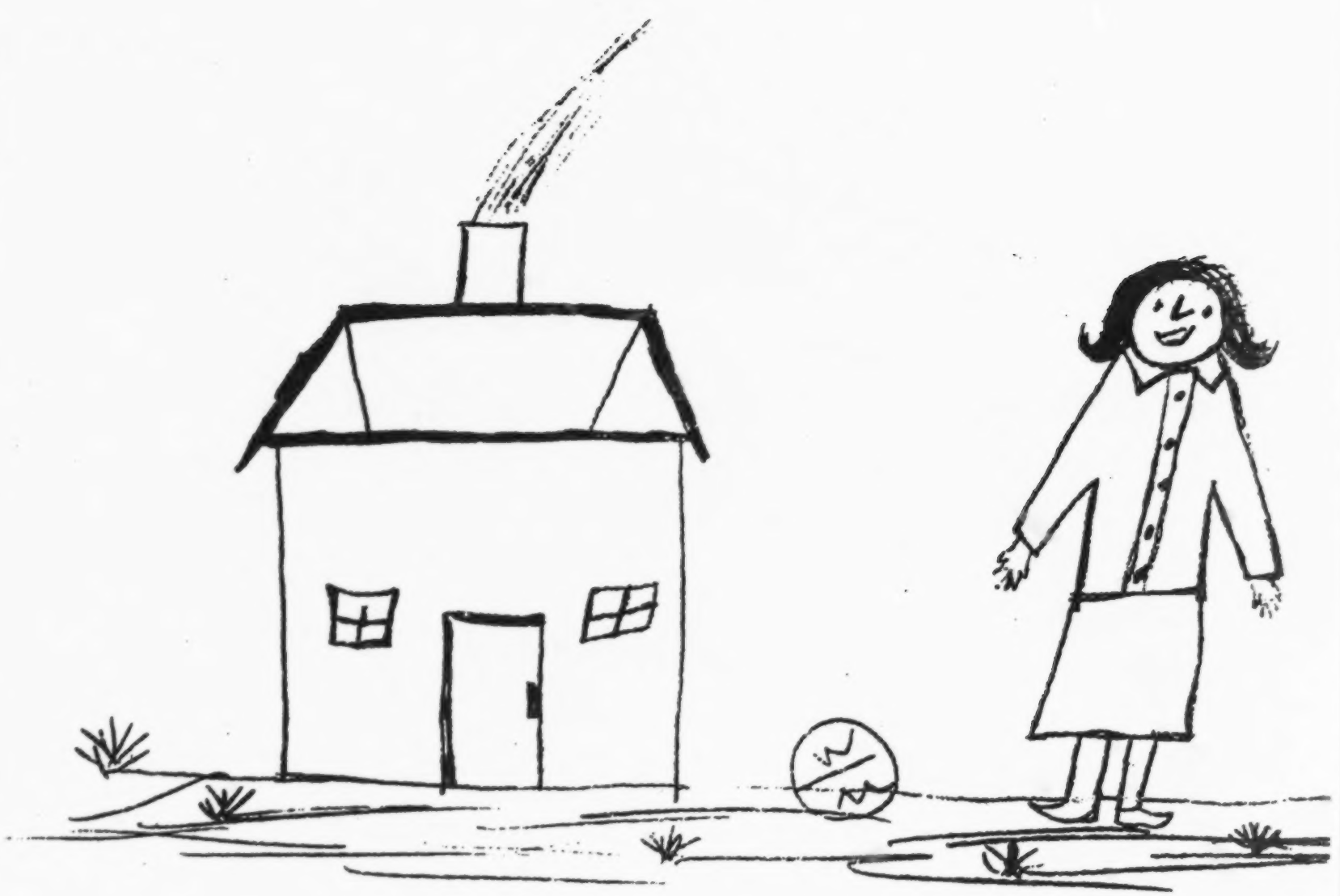
THE STORY OF JOHNNY AND MARY

One day Johnny was going with his father to the well. They were going in the pick-up. The water barrels were in the pick-up. Why were they going to the well? Yes, they were going to get some water. The road to the well was very rough. They were bumping along over the rough road when Johnny heard a funny noise--brrr-romp, brrr--romp, brrr-romp. Johnny said, "I hear a funny noise." "The noise is coming from the back." "Maybe it's the water barrels", said father. "I do not think it's the water barrels, father." "It does not sound like the water barrels?" "No, it doesn't", said Johnny. Father was driving, Johnny was hearing this brrr-romp, brrr-romp, brrr-romp. It got louder and louder. The noise became so loud - father heard it. "I hear the noise, it sounds like a flat tire", said father.

Father stopped the pick-up, got out and walked around the pick-up. Johnny got out and walked around the pick-up. Father found the flat tire, it was the right tire on the back of the pick-up. Father went to the cab of the pick-up. He lifted the seat, he took out the jack. He took out the tube. He took out the tire. He took out the tools. Johnny helped father carry them to the back of the pick-up. Father began to fix the flat tire.

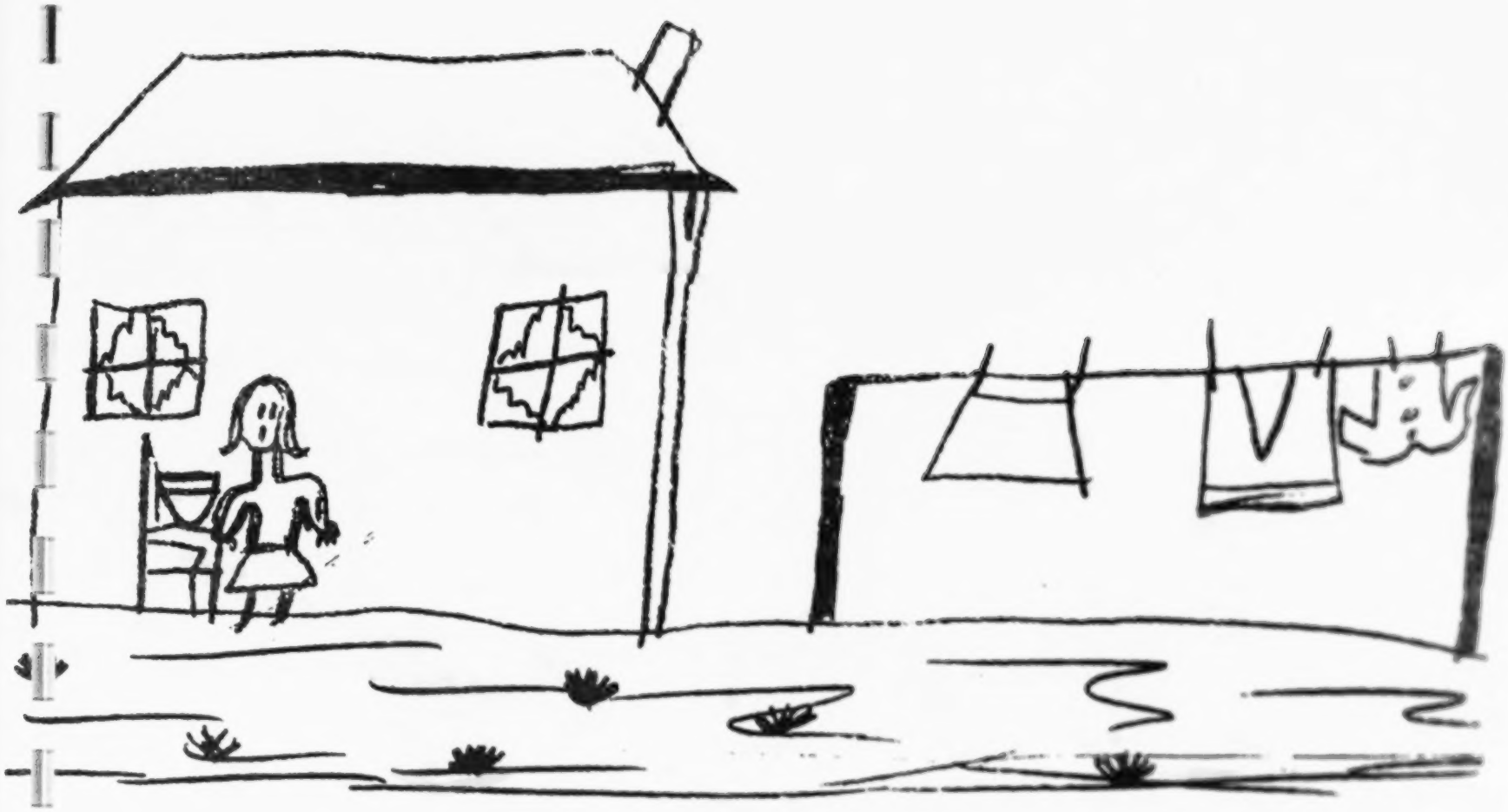
Johnny saw a herd of sheep coming. He saw a girl coming behind the sheep. He saw that it was his friend Mary. The sheep passed Johnny's father. The sheep passed Johnny. Mary came to where they were. "Hello, Mr. Yazzie", said Mary. "Hello, Mary", said Mr. Yazzie. "Hello, Johnny. I'm home for the holidays", Mary said. "I'm home for the holidays, too", Johnny said. "Are you herding the sheep today?" asked Johnny. "Yes, I am", answered Mary. "Do you herd the sheep every day?" "No, I don't."

"My brother, sister and I take turns", said Mary. "That's nice," said Johnny. "Yes, it is." "What's your brother doing?" "He's studying." "What's your sister doing?" "She's working."



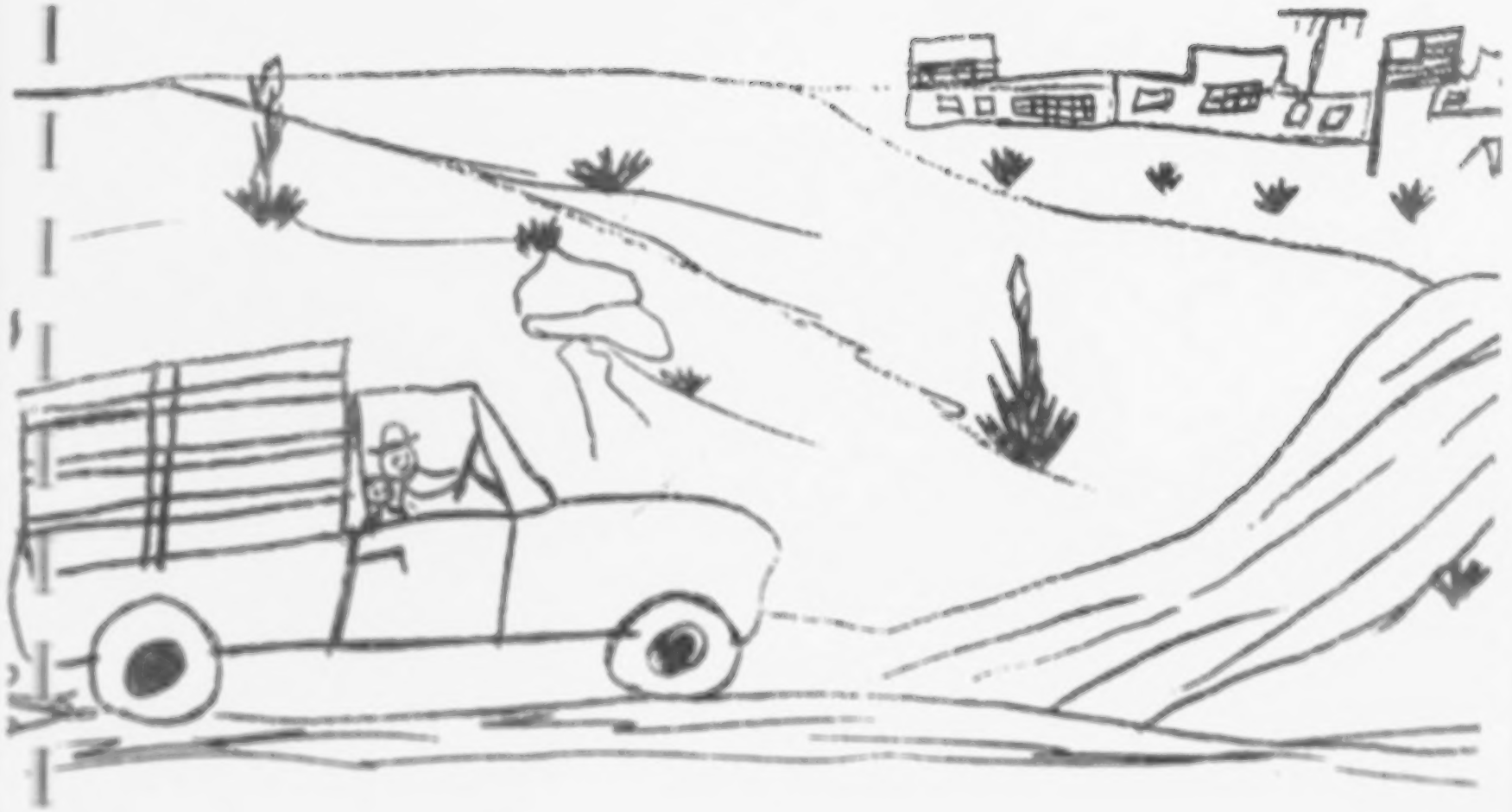
"What did you do yesterday?" "I washed, played ball, and cooked."

"What did your brother do yesterday?" "He herded the sheep and played ball." "What did you do last night?" "I slept." "What did you do, Johnny?" "I studied." "Do you study every night?" "Yes, I do." "What did you do day before yesterday?"



"I washed. Day before yesterday was Tuesday. My sister and I wash every Tuesday."

"What did you do Tuesday?" "I carried water for the lambs." "Do you carry water for the lambs every day?" "Yes, I do." "What are you going to do this afternoon?" "Write." "My sister wrote yesterday."



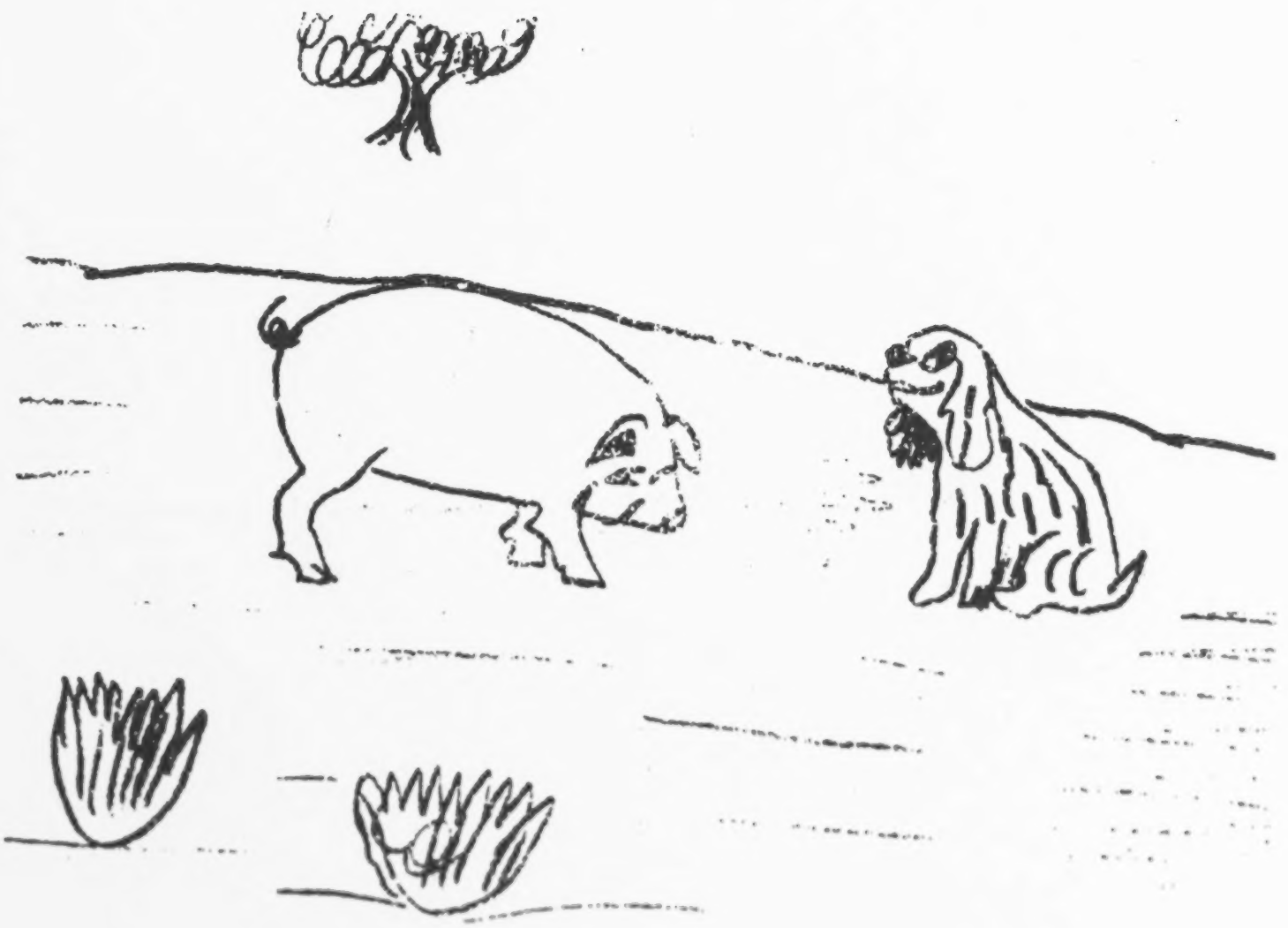
"When are you going back to school?" "Day after tomorrow." "When are you going back to school?" "Tomorrow afternoon, on the 25th." "That's good." "We want to be there when school starts, so we will not miss any class work." "Good-bye, Mary."

TITLE.....FLY TO THE MOON

WRITER.....MRS. ISABELL J. CAMPER

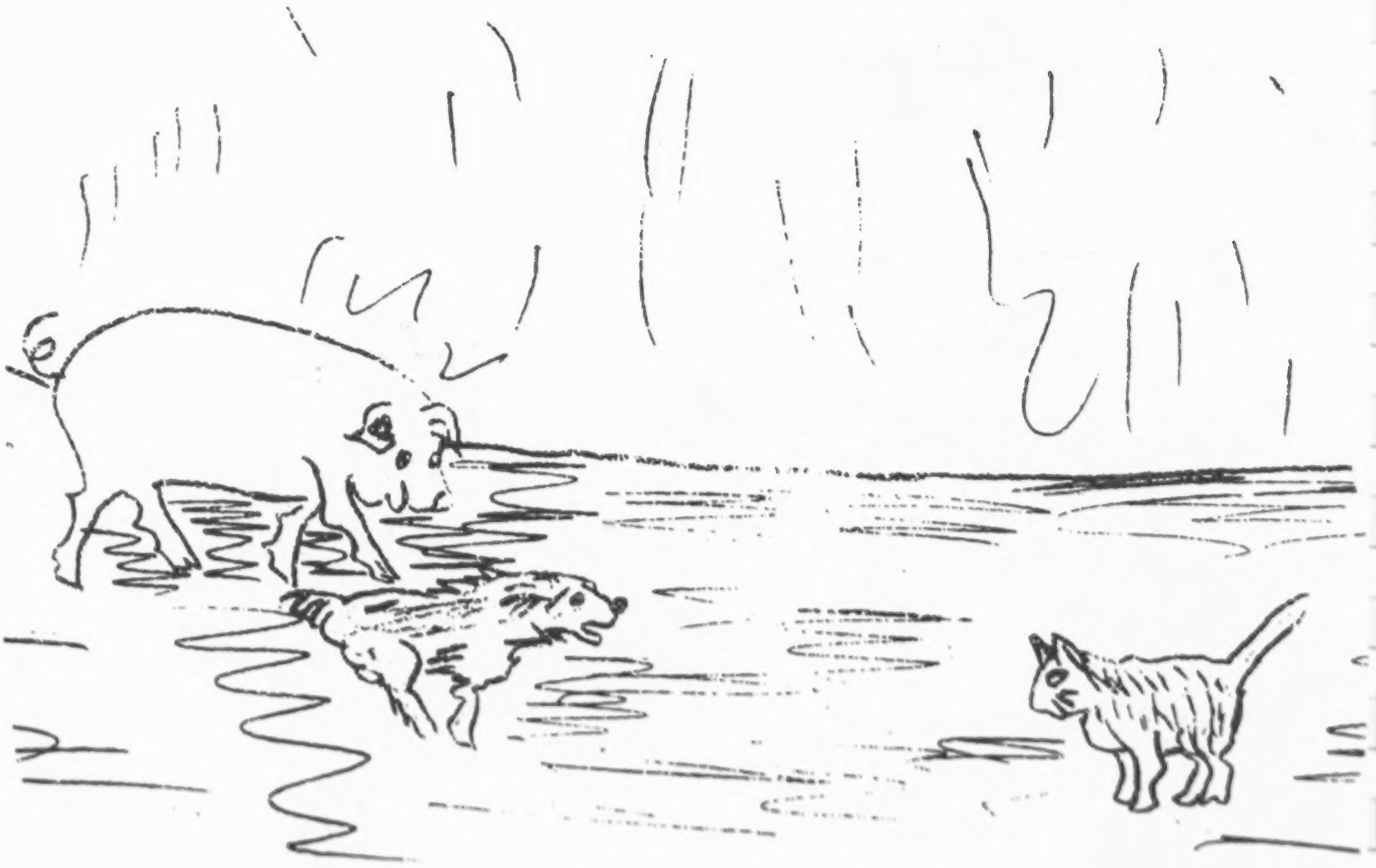
PUBLISHER.....MRS. MARJORIE JIMMIE

ILLUSTRATORS.....MRS. DOLLIE NOTAFRAID



FLY TO THE MOON

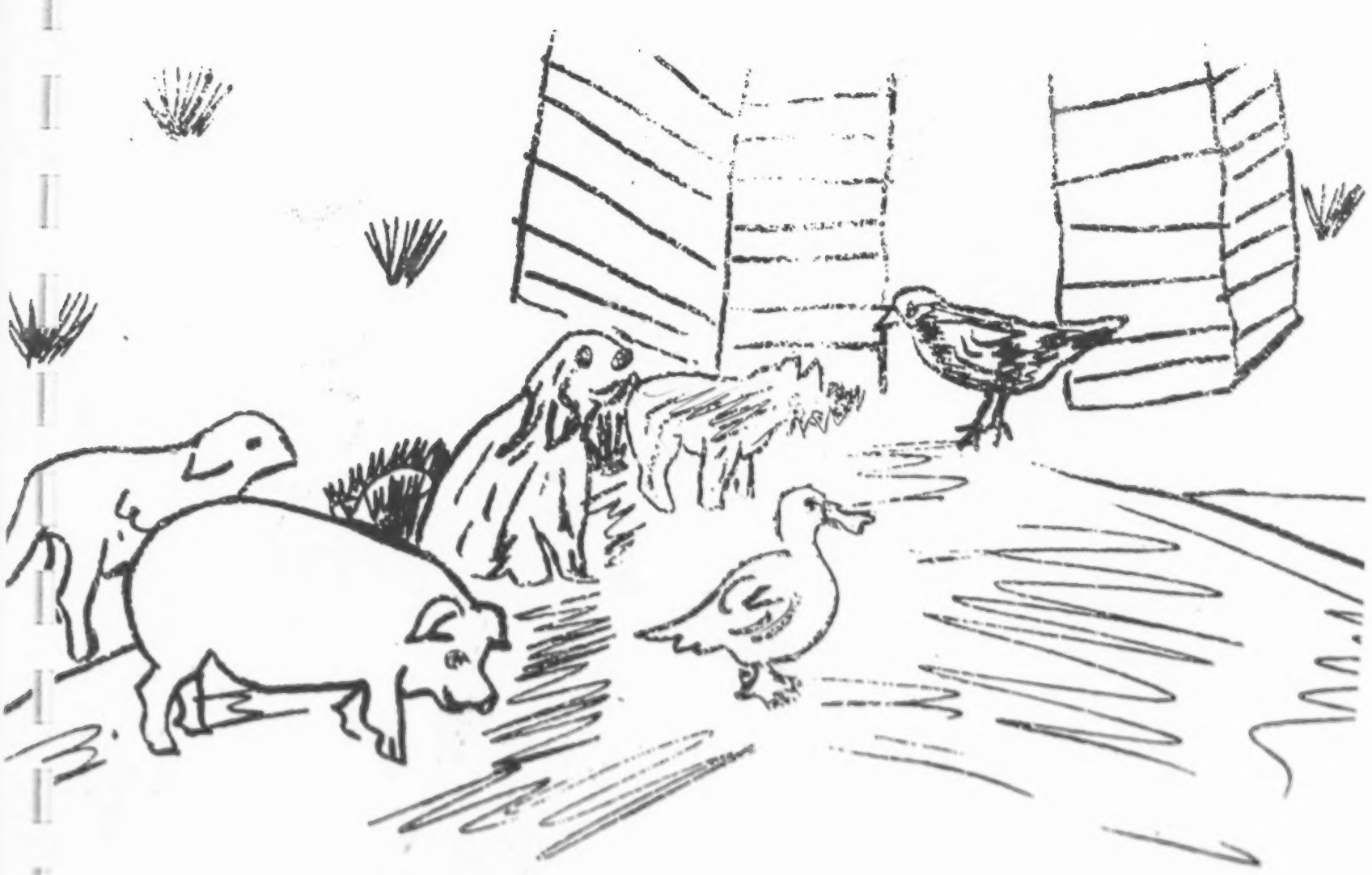
Mr. Pig is running down the road. He sees Mr. Dog, "Where're you going?" "I'm running to Mr. Bird's hogan." "What's he doing?" "He's making a rocket. He's planning to go to the moon." "May I go with you?" "Yes, you may."



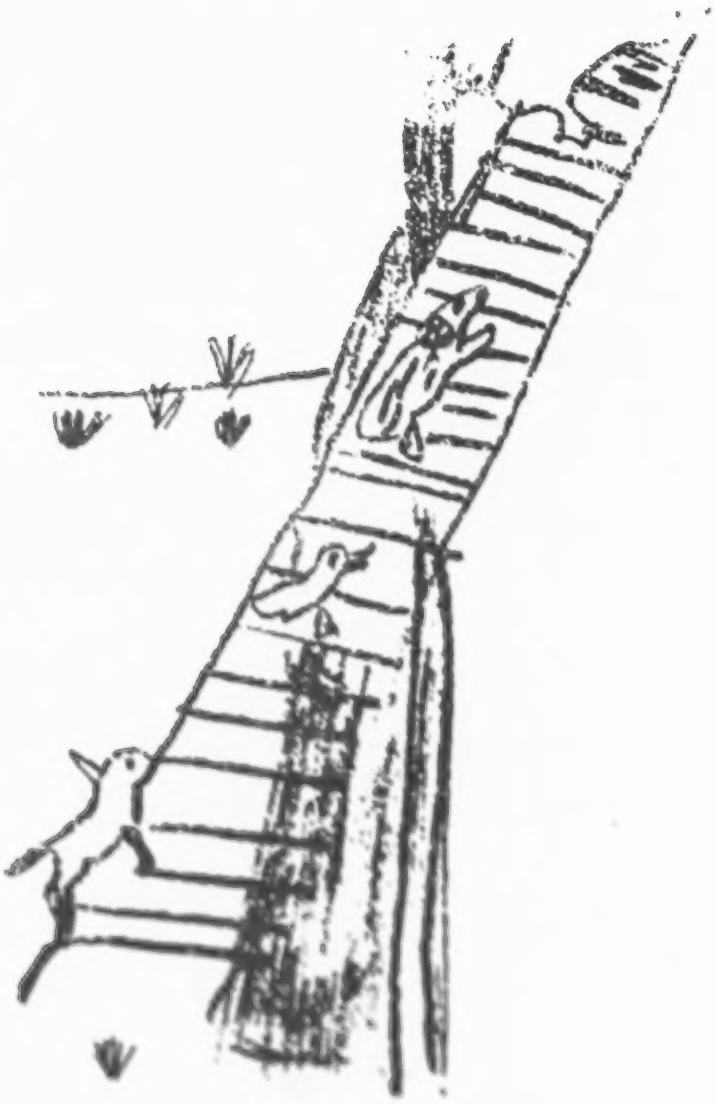
The two are running down the road. They see Mr. Cat. "Where're you going?" "We are going, (running) to Mr. Bird's hogan." "What's he doing?" "He's making a rocket. He's planning to go to the moon." "May I go with you?" "Yes, you may."

The three are running down the road. They see Mr. Duck. "Where're you going?" "We are running to Mr. Bird's hogan." "What's he doing?" "He's making a rocket. He's planning to go to the moon." "May I go with you?" "Yes, you may."

The four are running down the road. They see Mr. Lamb. "Where're you going?" "We are running to Mr. Bird's hogan." "What's he doing?" "He's making a rocket. He's planning to go to the moon." "May I go with you?" "Yes, you may."

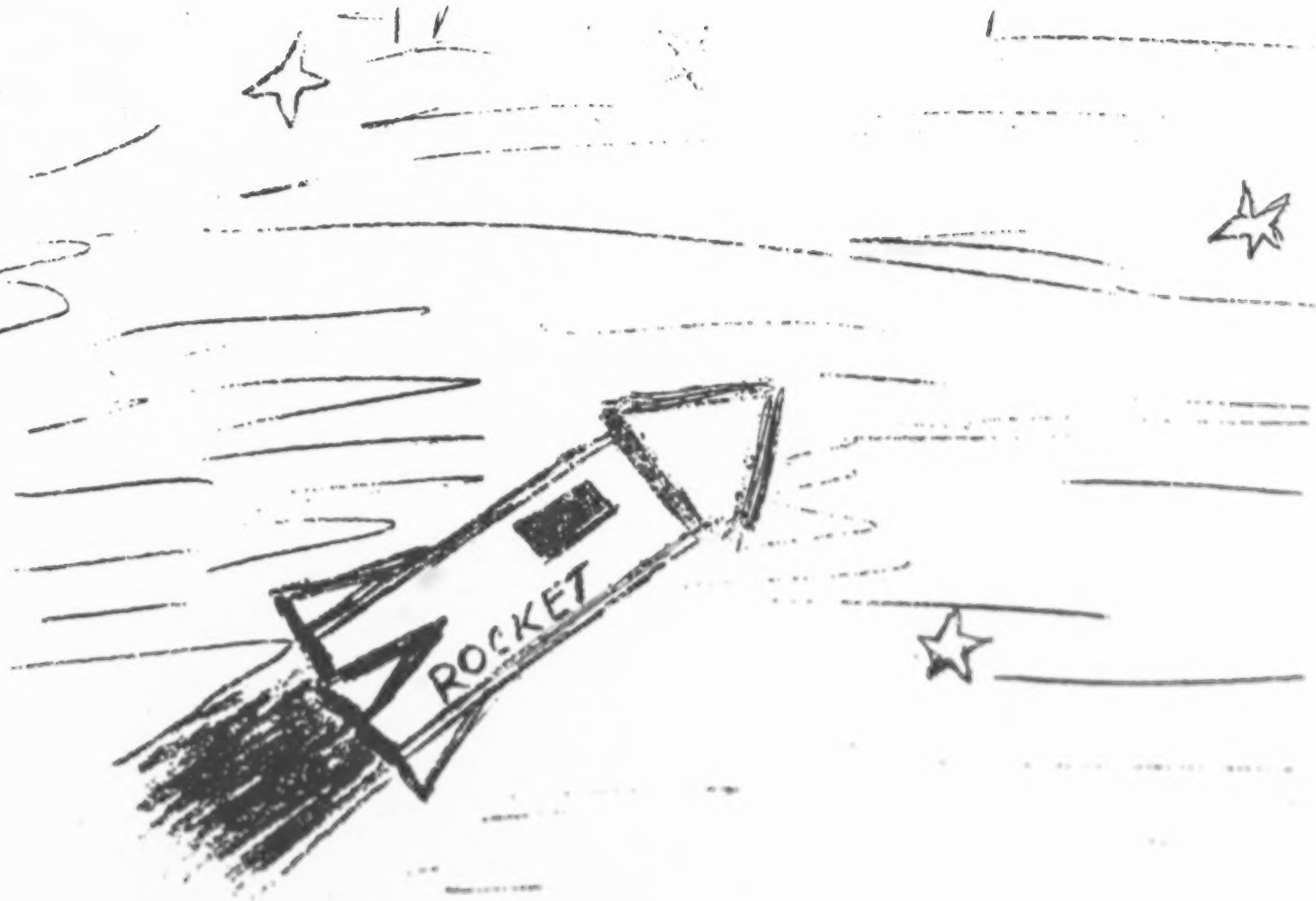


The five are at Mr. Bird's hogan.
Mr. Bird is saying hello.
Mr. Pig is saying hello.
Mr. Dog is saying hello.
Mr. Cat is saying hello.
Mr. Duck is saying hello.
Mr. Lamb is saying hello.
Mr. Pig asked, "Are you planning to fly to the moon?" Mr. Bird, "Yes, I am." "May we go with you?" "Yes, you may. We can all fly to the moon."



ROCKET

Mr. Bird is getting into the rocket.
Mr. Pig is getting into the rocket.
Mr. Dog is getting into the rocket.
Mr. Cat is getting into the rocket.
Mr. Duck is getting into the rocket.
Mr. Lamb is getting into the rocket.



They are all flying to the moon.

THE THREE BEARS

(Rewritten by Gina P. Harvey for the N.D.E.A. Institute,
Shonto, Arizona, August, 1968.)

Introduction: This is the story of Goldilocks and the Three Bears.

This is a bear.
This is a bear.
This is a bear.

Is this a bear, class? Yes, it is.
Is this a bear? Yes, (it is).
Is this a bear? Yes, (it is).
Very good.

One, two, three -- three bears.
This bear is big. It's the father bear.
This bear is big, also. It's the mother bear.
This bear isn't big. It is small. It's the baby bear.

Who wants to show us the Father Bear?
Who wants to show us the Mother Bear?
Who wants to show us the Baby Bear?

(As volunteers come to the board, they will be asked to tell the class, if necessary with modeling by teacher, "This is the Father Bear", "This is the Mother Bear", "This is the Baby Bear.")

This is the house of the Three Bears.
The house is white.
The door is red.
This is a tree. The tree is green.
And here - one, two, three, four - we have four trees.

This is a bed.
This is a bed.
This is a bed. What is it, class? It's a bed.
One, two, three. Three beds.

This bed is big. It is the father's bed.
This bed is big, also. It is the mother's bed.
This bed is not big. It's little - Is it the baby's bed? Yes, it is.

Who wants to show us the father's bed?
Who wants to show us the mother's bed?
Who wants to show us the baby's bed?

(Each child who volunteers will tell the class: "This is the father's bed", or "This is the mother's bed", or "This is the baby's bed.")

Is this the Mother Bear or the Father Bear?
It's the Mother Bear!
What is the Mother Bear doing?
She's making soup for the family.

This is a bowl.
This is a bowl.
This is a bowl.
One, two, three. Three bowls.

This is a spoon.
This is a spoon.
This is a spoon.
One, two, three. Three spoons.

Come on, count them with me. One, two, three. Three bowls.
One, two, three. Three spoons.

This bowl is large. Is it the baby's bowl?
No, it isn't. It is the father's bowl.

This bowl is large, also. Is it the baby's bowl?
No, it isn't. It is the mother's bowl.

This bowl is not large, it's small. Whose bowl is it?
It's the baby's bowl!

Tell me, class: Whose bowl is this? It's the father's bowl. Whose bowl is this? It's the mother's bowl. And whose bowl is this one? It's the baby's bowl.

PART 2

Listen: What is the baby saying?
He's saying: I'm hungry!

Look: What is the Mother Bear doing?
She's serving the soup.
One, two, three. Three bowls of soup.

Look: What are the Three Bears doing now?
They're sitting down at the table.

What are they going to do?
They're going to eat.

Father Bear is tasting his soup.
He's saying: Ouch! This soup is hot!

Mother Bear is tasting her soup.
She's saying: Ouch! This soup is hot!

The Baby Bear is tasting his soup.
He's saying: Ouch! This soup is hot!

Everybody: "This soup is hot."

The soup is too hot. They're not going to eat the soup now.
What are they going to do?
They're going to go for a walk.

Look: What are the bears doing? They're walking.
Everybody: "They're walking."
They're walking, they're walking, they're walking...

PART II

Oh! Who's this?
It's a little girl.
What's her name?
Her name is Goldilocks.
What's she doing? She's walking.
Everybody: "She's walking."

Now she's stopping.
She's looking at the house of the Three Bears.
She's knocking at the door. Knock, knock.
She's listening.
She's looking. (move doll to window at side of house)

Is anybody home? What do you think?
Where are the bears? Here they are, they're walking.

The father is walking. The mother is walking. The baby is walking.
They're all walking.
They're walking away.

What is the little girl going to do?
Is she going to open the door?
Yes, she's going to open the door.

Look: She's opening the door now.
She's looking. She's listening. She's going into the kitchen.
She's looking at the table.

One, two, three. Three bowls of soup! Mmmm!

Listen: What is the little girl saying?
She's saying: "I'm hungry! "

Is she going to eat the soup? Let's see. I don't know.
Is she going to eat the father's soup, or the mother's soup, or the baby's soup?

Look: She's tasting the father's soup.
What is she saying? She's saying, "Ouch! This soup is too hot! "

Look: What is she doing now? Can you tell me? Yes, she's tasting the mother's soup. What is she saying? "Ouch! This soup is too hot! "

What is she going to do? Can you tell me? She's going to taste the baby's soup!

Is it too hot? No, it isn't.
Is it too cold? No, it isn't.
Is it just right? Mmmm - yes, it is. It's good.

Look: She ate all the baby's soup!

Now what is the little girl saying?
She's saying: "I'm tired! I'm sleepy! I'm going to go to bed!"

Is she going to sleep in Father Bear's bed?
Oh, no - this bed is too hard.

Is she going to sleep in Mother Bear's bed?
Oh, no - this bed is too soft.

Is she going to sleep in the baby's bed? Tell me! Yes, she is! This bed is not too hard. This bed is not too soft. This bed is just right.

Look at her! What is she doing? She's sleeping.
She's sleeping in the Baby Bear's bed.

PART III

Oh, oh. The Three Bears are coming home.

Father Bear is hungry.
Mother Bear is hungry.
Baby Bear is hungry.
They're all hungry.

The Father Bear is looking at his bowl. He's growling: "Somebody tasted my soup!"

The Mother Bear is looking at her bowl. She's growling: "Somebody tasted my soup!"

The Baby Bear is looking at his bowl. He's crying. Why is he crying? Do you know? Because Goldilocks ate all his soup.

Listen: He's saying: "Somebody ate all my soup! Now I'm hungry! Who ate my soup? Who ate my soup?"

Who ate his soup, class? Goldilocks did!

The Mother Bear and the Father Bear are looking around. They're looking in the living room. Is Goldilocks in the living room? No, she isn't. Now the bears are looking in the bedroom. Is Goldilocks in the bedroom? Yes, she is. Is she sleeping? Yes, she is. Where is she sleeping? She's sleeping in the baby's bed.

The Three Bears are looking at Goldilocks. The baby iś asking: "Who is it? Who is it? Who is it?" Who is it, class? It's Goldilocks.

Look: Is Goldilocks sleeping now? No, she isn't. Her eyes are open. She's awake.

She's looking at the bears.
She's jumping out of bed.
She's running into the living room.
She's jumping out of the window.

She's running, she's running, she's running away . . .

A COOKBOOK

What's Cooking - Carol Baerlin

"We may live without poetry,
music and art;
We may live without consciences,
and live without heart;
We may live without friends, we
may live without books;
But--civilized man cannot live
without cooks! "
--O. Meredith

VEGETABLE RECIPES

Vegetable Salad

Materials needed: Large bowl, large saucepan, large wooden spoon, cups, small paper cups, hot plate, paring knives

Recipe: 2 (6 oz.) packages of lime jell-o
2 cups boiling water
2 cups cold water
cut up vegetables such as celery, carrots, cabbage, etc.

Dissolve jell-o in 2 cups of boiling water. Add 2 cups cold water, add vegetables, chill until set. Children can each dip out their own serving and add the vegetables they desire into paper cups. Serves 20.

Stone Soup

Materials needed: Saucepan, electric frypan or hot plate, paring knives, large wooden spoon

Recipe: 1 round small, gray stone
6 cups broth (homemade, canned or made from bouillon cubes)
2 cans condensed tomato soup
dash of salt
dash of pepper
1 tablespoon of butter
cabbage

(Amounts of these as desired; other vegetables may be also be added.)

carrots
onion
celery
potatoes
green beans

Mix broth, stone, tomato soup, salt, and pepper. Let simmer; add vegetables. Bring this to a boil and simmer until vegetables are tender. Remove stone and save! Eat soup with crackers. M-m-m good!

Book: "Stone Soup" by Ann McGovern

"It isn't so much what's on the table that matters, as what's on the chairs." --W. S. Gilbert

FRUIT RECIPES

Applesauce

Materials needed: Cup, teaspoon, paring knives, large saucepan, large wooden spoon, hot plate.

Recipe: 28 apples
3 1/2 cups of sugar
4 teaspoons of cinnamon
dash of nutmeg
dash of salt

Cut up the apples. Put the apples in a big pan. Add water to cover the apples. Add the sugar, cinnamon, nutmeg and salt. Eat with graham crackers if desired.

Fruit Salad

Materials needed: Cup, paring knives, mixer, spoon, bowl, teaspoon, tablespoon

Recipe: 1 pint whipped cream (this may be whipped by a mixer or the children could shake whipping cream in a jar until whipped.)
1 teaspoon vanilla
3 tablespoons sugar

The children may cut up and add any fruit desired to the cream. Stir and chill. Some fruits suggested may be: bananas, apples, oranges, berries, grapes, pineapples, raisins, pears. Miniature marshmallows may also be added if desired.

Funny Bunny Salad

Materials needed: Paring knives, salad plates

Recipe: On an individual salad plate arrange a nest of shredded lettuce. Place on it, cut side down, 1 well-drained pear half. Make a tail at the larger end of the pear with 1 marshmallow. The head is the stem end. Use half a maraschino cherry for the mouth. For eyes insert 2 raisins. Two long ears growing upright are 2 blanched and toasted almonds. Carrots may also be used.

Children may make bunnies, cats, clowns, etc., as desired. A very creative and explorative food project.

"An educated person is one who can entertain a new idea, entertain another person or entertain himself."

Tossed Leaf Salad for Dolls

Materials needed: Good imagination, youth

Recipe: Gather enough green leaves to fill a big bowl. Sprinkle with white sand and freshly ground dust, season with minced grass, moisten with a few squirts of water from a squirt gun. Toss it as high as you can with wooden spoons or hands, always making sure the salad returns to the bowl after each toss. When seasonings and leaves are well blended, the salad is ready to serve to your dolls.

Orange Jell-o Salad

Materials needed: A large bowl, large saucepan, large wooden spoon, cup, small paper cups, hot plate

Recipe: 2 (6 oz.) packages of orange jell-o
2 cups boiling water
2 cups cold water
cut up fruit such as bananas, oranges, apples, etc.

Dissolve jell-o in 2 cups of boiling water. Add 2 cups cold water. Add fruit, chill until set. Children can each dip out their serving and add the fruit they desire into paper cups. Can trim with floating miniature marshmallows. Some children will make faces, etc.

Lemonade

Materials needed: Cup, 6 quart container, large spoon

Recipe: 1 cup Real Lemon juice
1 cup granulated sugar
14 cups water

Pour juice into a measuring cup. Measure one cup. Place into a 6 quart container. Add sugar after measuring. Stir with a large spoon for about 5 minutes. Add water as it is measured. Place into a refrigerator for about 2 hours. Serve. Ice cubes may be added if desired before serving.

Pudding

Materials needed: Cup, saucepan, large wooden spoon, little individual cups, hot plate

Recipe: 3 packages jell-o pudding mix (5 oz.)
9 cups milk
desired fruit (such as bananas)

Mix contents of the packages with 9 cups of milk. Cook and stir over medium heat until the pudding just comes to a boil.

"A house should have a cookie jar,
For when its half past three,
And children hurry home from school
As hungry as can be.
There's nothing quite so splendid
In filling children up,
As spicy, ginger cookies and
Sweet milk in a cup."

"SWEET THINGS" RECIPES

Ginger Bread Boys

Materials needed: A large bowl, wooden spoon or electric mixer, cup, teaspoon, cookie cutter if so desired, cookie sheet, oven, rolling pins.

Recipe:
1/2 cup soft shortening
1/2 cup brown sugar
1/2 cup molasses
1 egg
2 1/2 cups sifted flour
1 teaspoon soda
1/2 teaspoon salt
1 teaspoon ginger
2 teaspoons cinnamon

In a large bowl, combine the shortening, brown sugar, molasses, and unbeaten egg. Mix very well. Sift the flour, soda, salt and spices together, and add to the first mixture. Mix well. Roll out dough. Cut dough with a boy cookie cutter or let the children creatively shape a boy. Decorate with raisins for eyes, nose, mouth, buttons and etc. Bake about 8 minutes in the oven at 375 degrees. Cool and eat.

Book: "The Gingerbread Boy" by William Curtis Holdsworth.
Song: "The Gingerbread Boy" by Frank Luther
(A story-song in The First Grade Book by Ginn and Co.)
Poem: The Cookie Man

Mother baked a cookie man
In a pan for me,
With nuts for buttons down his coat,
And raisin eyes to see.
His mouth is made of cherry bits
Curved in a smile so sweet;
I think I'll have to save him, for
He's much too nice to eat.
--Leonie Hunter

Peanut Butter Candy

Materials needed: A large bowl, large wooden spoon, cup, pan

Recipe:
3 cups peanut butter
2 cups dark karo syrup
4 cups powdered milk

Mix all ingredients together until mixture is not sticky. Fold in powdered milk until firm and can be rolled into a long twist. Do not cook. Put in refrigerator and chill until firm. Then cut into pieces.

No Bake Cookies

Materials needed: Cup, teaspoon, saucepan, large bowl, large wooden spoon, wax paper, hot plate

Recipe:
1/2 cup butter
2 cups sugar
1/2 cup milk
1 teaspoon vanilla
dash of salt

Boil above mixture for 1 minute. Pour hot sauce over this dry mixture:
3 cups oatmeal
5 tablespoons cocoa
1/2 cup coconut

Stir the hot and dry ingredients quickly. Drop by the teaspoon on waxed paper and chill. (Makes approximately 2-3 doz.) Recipe can be doubled quite easily, however, if children are making cookies--it becomes easier to divide children into two groups and let them each work on one recipe.

Candy Cookies

Materials needed: Cup, teaspoon, tablespoons, bowl, rolling pin, pan

Recipe:
1 cup sweet milk
2 cups sugar — Cook this mixture to soft ball stage
2 sq. chocolate

Add:
1 teaspoon vanilla
2 tablespoons butter

Cool and Stir in:
1 cup crushed graham crackers
1 pound little marshmallows
1 cup chopped nutmeats

Mix thoroughly, pour into a buttered pan, cool in refrigerator and cut in small squares.

Ice Cream

Materials needed: Ice cream freezer, spoon, bowl, (lots of elbow grease)

Recipe:
1 can Eagle Brand Condensed milk
1 box junket mix
1 1/2 teaspoons vanilla
2 cups sugar
2-3 beaten eggs
1/2 pt. half and half (if desired)
1/2 gallon milk
10 lbs. crushed ice
small bag rock salt

Combine ingredients. Put in freezer. Pack freezer with crushed ice and rock salt. Turn handle until ice cream is ready.

Makes one gallon (enough for approximately 25 children). Children can take turns turning the handle.

A Lovely Cake

Materials needed: Cup, teaspoon, large bowl, large wooden spoon, loaf pan, oven

Recipe:
1 1/2 cups sweet cream
1 1/2 cups sugar
2 1/2 cups flour
3 teaspoons baking powder
pinch of salt
3 eggs
1 teaspoon vanilla

Mix cream and sugar. Add eggs and vanilla. Stir lightly. Add flour, baking powder, salt. Bake in greased loaf pan at 350° until done. It's lovely.

Book: "The Duchess Bakes A Cake" by Virginia Kahl

Popcorn Balls

Materials needed: Popcorn popper, cup, large bowl or basin, large wooden spoon, teaspoon, tablespoon, wax paper, hot plate

Recipe:
1 cup sugar
4 tablespoons corn syrup
3/4 teaspoon salt
1/2 cup water
2 quarts salted popcorn

Boil the first four ingredients to 245°. Pour the syrup on the popped corn. With little buttered hands, shape into balls. Set on waxed paper to cool.

"On baking day, when I was small,
I'd pull the chair up from the wall
And watch mom sift and mix and stir
And, every step, I'd question her.
I'd watch her with such eager eyes
As mother baked her cakes and pies.
But, oh, my very fondest wish
Was just to get to lick the dish! "
--Ruth Rennell

Sm'ores (I'll have some more)

Materials needed: Hot plate, roasting sticks (can be made from hangers)

Recipe: Place 1 roasted marshmallow on 1/2 graham cracker. When still hot, cover with 1/2 chocolate candy bar. Place other 1/2 graham cracker on top. Wait for chocolate to melt and eat. Fun to make and fun to eat!

Rice Krispie Marshmallow Bars

Materials needed: Cup, large wooden spoon, 13 x 9" pan, saucepan, hot plate

Recipe: 1/4 cup butter or margarine
40 regular marshmallows or 4 cups miniature marshmallows
5 cups Kellogg's Rice Krispies

Melt butter in 3 quart saucepan. Add marshmallows and cook over low heat, stirring constantly, until marshmallows are melted and mixture is syrupy. Remove from heat. Add Rice Krispies and stir until well coated. Press warm mixture evenly and firmly into buttered 13 x 9" pan. Cut into squares when cool.

Cinnamon Toast

Materials needed: Large bowl, wooden spoon, toaster or oven, cup, teaspoon, knife

Recipe: 1 loaf white bread
1/2 pound butter
1 1/2 cups sugar
1/3 cup cinnamon powder

Measure into a bowl, the sugar and cinnamon. Mix it up with a large spoon. Brown the bread in a toaster. You may brown the toast in the oven if you have one available, browning both sides evenly. Butter the toast on one side. Sprinkle the sugar and cinnamon mixture liberally, about 1 round teaspoon over the toast. Spread the mixture evenly with a knife.

Poem: "My toast has such a nice crunchable
sound,
As I bite my piece that's all buttered
and brown.
Though my egg is pure silver and
gold in my dish,
And my orange and cocoa quite all one
could wish
Still, I know that at breakfast the
thing I like most
Is my buttered, brown, munchable,
crunchable toast! "
--Doris I. Bateman

"If I were a sandwich
I'd sit on a plate
And think of my middle
Until someone ate Me.
End of the sandwich.
--Karla Kuskin

Savory Pancake

Materials needed: Cups, griddle or electric fry pan, large bowl, large spoon, pancake turner

Recipe: 4 cups pancake mix
4 eggs
1/2 cup cooking oil
2 cups milk

Place mix, eggs, oil, and milk in large bowl. Beat just until large lumps disappear. Bake on hot griddle, turn when edges start to dry.

For thinner pancakes, add a little more milk to the batter. You may substitute water for milk.

Book: "The Perfect Pancake" by Virginia Kahl

Brown Sugar Syrup

Materials needed: Cup, saucepan, large wooden spoon

Recipe: 1 cup brown sugar
1/4 cup white sugar
3/4 cup water

Boil 3 minutes and serve on perfectly flavory pancakes.

Jack-O-Lantern Seeds

Recipe: 2 teaspoons of salt
water (enough to cover the seeds)
seeds from 1 Jack-O-Lantern

Wash seeds from a Jack-O-Lantern and clean. Place in large saucepan (use lid) with water to cover. Add salt, more may be added after seeds are done. Boil until they lose their green flavor when tasted (about 1 hour). May also be roasted. Drain and cool. Make sure the children know how to eat seeds without eating the shells. May be served in connection with Thanksgiving.

TABULATION OF 1970 TEACHER/AIDE WORKSHOP

	Highest to lowest					
	5	4	3	2	1	TOTAL
1. Creative Arts	104	16	3	0	0	123
2. Visual Aids (laminating)	71	27	20	3	2	123
3. Visual Aids (machines)	75	23	19	6	0	123
4. Visual Aids (transparencies)	58	37	16	7	5	123
5. Visual Aids (curriculum)	52	28	20	16	7	123
6. Activities	57	21	24	17	4	123
7. Perceptual testing	82	22	10	9	0	123
8. Lesson planning	75	24	17	7	0	123
9. Demonstrations	77	32	9	5	0	123
10. Discussions on programs	60	42	16	5	0	123
11. Team approach	63	37	17	6	0	123
12. Speakers	80	26	12	5	0	123
13. Manuscript writing	76	22	16	7	2	123
14. Group discussions	63	39	16	4	1	123
TOTAL	993	396	215	97	21	

TABULATION (continued)

Percentage--

	5	4	3	2	1	TOTAL
1. Creative Arts	85%	13%	2%	0	0	100%
2. Visual Aids (laminating)	58%	22%	16%	2%	2%	100%
3. Visual Aids (machines)	61%	19%	15%	5%	0	100%
4. Visual Aids (transparencies)	47%	30%	13%	5%	5%	100%
5. Visual Aids (curriculum)	42%	23%	16%	13%	6%	100%
6. Activities	46%	17%	20%	14%	3%	100%
7. Perceptual testing	67%	18%	8%	7%	0	100%
8. Lesson planning	61%	20%	14%	5%	0	100%
9. Demonstrations	63%	26%	7%	4%	0	100%
10. Discussions on programs	50%	34%	13%	3%	0	100%
11. Team approach	51%	30%	14%	5%	0	100%
12. Speakers	65%	21%	10%	4%	0	100%
13. Manuscript writing	62%	18%	13%	5%	2%	100%
14. Group discussions	51%	32%	13%	3%	1%	100%

TABULATION (continued)

Which of the following did you feel was the most useful? Which was the least?

	Most useful	Least useful
1. Creative Arts	27	2
2. Visual Aids (laminating)	5	5
3. Visual Aids (machines)	6	4
4. Visual Aids (transparencies)	6	4
5. Visual Aids (curriculum)	1	22
6. Activities	0	16
7. Perceptual testing	27	7
8. Lesson planning	21	1
9. Demonstrations	7	3
10. Discussions on programs	5	3
11. Team approach	8	1
12. Speakers	3	4
13. Manuscript writing	0	10
14. Group discussions	7	1
TOTAL	123	83
No comments		40

Would you recommend additional workshops? 4 - No 97 - Yes

22 - No comments

COMMENTS

1. All excellent.
2. Excellent food.
3. Gained from all.
4. I've really enjoyed the workshop and learned from all.
5. I wish more would be set up for us teacher aides.
6. Thanks so much for a fine workshop.
7. I really enjoyed the workshop.
8. I enjoyed the workshop and learned a lot.
9. Creative arts and perceptual testing were especially good.
10. All courses were very interesting. I don't think any should be dropped.
11. Everything was useful and I've learned a lot that will help me in my job.
12. All classes were useful.
13. Workshop for this week was excellent.
14. Have more workshops just like this one.
15. It was nice seeing everyone.
16. Don't drop anything.
17. Have workshops in Agencies sometimes.
18. It was a good workshop. Thank you so much.
19. All programs were helpful.
20. Have a question box.
21. Very good workshop.
22. Everything was useful.

23. So good it should be two weeks.
24. I accomplished a lot and got ideas from all subjects covered.
25. Great!
26. Dormitory was cold--not enough blankets and towels.
27. Keep activities as they were.
28. Everything was vital.
29. This workshop was excellent.
30. This workshop was nice and I really enjoyed it.
31. I think I learned a lot. Thank you.
32. The best I've ever attended.
33. The workshop was most informative.
34. All was good.
35. This workshop covered needs pretty well.
36. A good workshop with chance to improve.
37. Let us know about the weather ahead of time.
38. Don't assign teachers and aides to same group.
39. Perceptual testing--superior.

RECOMMENDED NEEDS

1. More Engish as a second language techniques. (3)
2. Modern math
3. More culture (15)
4. More aides
5. Situational English
6. Navajo songs and writing (9)
7. Workshop in Navajo language
8. More discussion
9. Child development (3)
10. Music (3)
11. Psychology
12. Have two weeks
13. Have a class for Navajo aides only so they can learn from each other.
14. Qualified Navajo instructor to discuss culture
15. Basic English (3)
16. Perceptual testing
17. Have groups smaller
18. Teacher/aide compatibilities
19. Navajo art
20. Team teaching
21. Culture for teachers
22. Need doors on rooms in the dormitories

23. How to plan Navajo corner
24. Use one day for lecture and one for laboratory
25. Evening activities
26. Methods classes--language arts and modern math
27. Situations so teachers and aides work together
28. Spend more time in creative arts and team approach
29. Instructors should be oriented to primary level
30. Activities should be more varied
31. Let teachers plan and teach to see what help they need
32. Allow more time for audio visual classes

DELETE

1. None. (63)
2. Activities (3)
3. Rock Point Program
4. Audio visual (curriculum) (6)
5. Art
6. Demonstration
7. Lesson planning
8. Speakers
9. Perceptual testing

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The majority of the publications listed under GENERAL are BIA produced. They should be obtainable through your supervisor.

These books listed under CULTURE can be obtained at any large library or book store.